Kine Weekly

OCTOBER 20, 1960

No. 2766

Registered at the G.P.O. as a Newspaper

2/6

PER ANNUM 90s. POST FREE — HOME AND OVERSEAS

The MGMidas Touch!

It's turning celluloid into pure gold all over the British Isles! Not only with BEN-HUR in London, Birmingham, Glasgow and Dublin . . . Not only with GIGI in its second year of special runs . . . but also with:

More and more are turning to ...

DIRECTOR-PRODUCER LIGHTING CAMERAMAN

ILFORD FILM

FP3 HP3 HPS

35mm and 16mm Cine negative

Ilford Limited, Cine and Television Sales, 201-203 Wardour Street, London W.1 Telephone:- Regent 8731

AMBOO
LTED NUTS
The
orld's Best!

Kine Weekly

LARGEST NET SALE : OVER 4,650 COPIES WEEKLY

Certified by the audit bureau of circulation

No. 2,768 Thursday, October 20, 1960 Vol. 521

EXTRA SALES WITH
Lyons Maid

NEWS HIGHLIGHTS . . .

Co-production talks impasse

IT IS LIKELY that more than one further meeting will be necessary between the BFPA and FBFM and the Federation of Film Unions to settle outstanding differences between the producers and unions on co-production agreements.

The two sides failed to reach agreement on all the remaining differences when they met last week and the co-productions situation will be reviewed completely at a meeting of the BFPA and FBFM co-productions committees next Monday, October 24. They will also discuss the question of a further meeting with French producers.

BKS report on presentation

THE Picture Presentation Committee of the BKS, which has been making a detailed study of standards of presentation in British cinemas, has completed its report which includes recommendations for raising standards.

The report has been submitted to the Joint Committee of the Five Trade Associations and is expected to be published shortly.

The BKS committee has been working for nearly two years on the report. As a first step to help achieve improved standards of presentation in cinemas, the committee is preparing a presentation manual for free circulation among projectionists. Work on the manual is now in an advanced stage, and it is hoped that copies will be available before long.

Columbia drive in provinces

REPEAT performances of Columbia's London showmanship publicity presentation in the summer are to be staged in the key cities of England, Scotland and Wales during the next two weeks as part of a special campaign. Exhibitors and industry personalities will be invited to attend.

Films, tape-recordings and display material will be used to recapture the summer meeting which was headed by Jonas Rosenfield Jnr., Columbia's executive in charge of advertising, publicity and exploitation.

The purpose of the provincial presentations is to give exhibitors evidence of Columbia's showmanship plans for the William Goetz production, "Song Without End"—the story of Franz Liszt—which is now in its second month in the West End; the George Sidney Posa International production "Pepe," starring Cantinflas, which opens early next year; and Carl Foreman's Open Road production "The Guns of Navarone," which is due to be launched in the late summer of 1961.

The presentations will be held in Leeds, Manchester, Glasgow, Birmingham and Cardiff, starting this week in Leeds. Kenneth N. Hargreaves, managing director of Columbia, will visit Leeds, Manchester, Glasgow; while E. J. Bryson, Columbia's sales manager will be present in Birmingham and Cardiff. Alan Tucker, director of publicity, and Patrick M. Williamson, advertising manager, will introduce the presentation.

More films for mass audiences

A NEW U.S company—Beaver-Champion Attractions—has been formed by veteran American and Canadian film executives, to supply major films for mass audiences, according to James A. Mulvey, former head of Samuel Goldwyn Productions, who is president of the new organisation.

The first three films involved are "David and Goliath," Italian made with Orson Welles, "Sins of Rasputin," with Edmund Purdom, and the comedy, "Uncle Was A Vampire."

Vice-presidents of the company are the Canadian exhibitors-distributors Nat Taylor and David Griesdorf, and Meyer M. Hutner, former vice-president of William Goetz Productions. Harry S. Mandell is treasurer and Stephen Mulvey secretary.

QUEEN MOTHER TO ATTEND THE ROYAL FILM SHOW

Queen Elizabeth the Queen Mother will attend the Royal Film Performance which will be held next year on Monday, February 20.

Once again, the performance will be held at London's Odeon, Leicester Square.

ECM MEETING TO RATIONALISE FILM FINANCE

REPRESENTATIVES of outside countries will be allowed to sit in as observers when European Common Market film delegates meet in Brussels in December to consider film financing and the "harmonisation of credits" in the six ECM countries; but there are no plans yet to send British representatives to the conference, to be held on December 14-15-16.

The Board of Trade, the KINE was told this week, has not received an invitation to attend so far, and Andrew Filson, secretary of the FBFM, said that although he had been in communication with one of the organisers of the meeting over the past few months, "to keep in touch with developments," he could not say whether the federation would be sending an onlooker.

The general committee of the ECM national film industry organisations is due to meet in Paris next Monday. It is expected that, at the meeting, the committee will have before it a completed plan for the introduction of uniform wage, fee and other payment rates for the ECM area.

New Anglo-Italian production pact

BRITISH producers, represented by Arthur Watkins, Lord Archibald, Andrew Filson and John Walton, have negotiated a new Anglo-Italian film agreement which will be recommended to the councils of the BFPA and FBFM at their next meetings.

The agreement was reached at meetings with representatives of ANICA in Milan at the end of last week. "We did the very best in the circumstances," commented Andrew Filson, FBFM secretary, this week.

Viewpoint

THE RIGHT WAY

BOTH the ASFP and the ACTT are to be warmly congratulated for producing a new wages and conditions agreement which has the laudable aim of encouraging opportunities for regular employment in the production side of the industry.

There can be no doubt that a system of casual employment militates against happy employer-employee relationships, and it is quite certain that out of the irregular nature of employment in production have stemmed many of the irritating restrictive practices designed to stretch the casual work as far as it will go.

The signatories to the new agreement hope that it will point the way to the feature production side of the industry.

In fairness to the feature producers, it must be stated that the modern concept and mechanics of feature film making, which is based largely on the principles of independent production, make it exceedingly difficult to overcome the bogy of irregular employment in that particular sphere of operations.

However, if the new agreement achieves its objective of continuity of employment and at the same time overcomes many of the acute problems of restrictions imposed harshly by employees, it will, indeed, commend itself to the feature producers.

High hopes

IT NOW seems certain, according to our Parliamentary correspondent, that the Sunday Charity levy will be dealt with in the Home Secretary's proposed legislation to amend the outmoded Sunday Observance laws.

MPs expect abolition of the levy without any attempt at compromise. It is their view that the proposed Bill is one to deal with principles and, once the principle that the levy is unfair and obsolete is admitted, only abolition will meet the case.

There can be no doubt that the levy is unfair, discriminatory and absolutely absurd in this modern day and age.

KINEMATOGRAPH WEEKLY

Editor: William G. Altria, Hon. FBKS

Advertisement Manager: Stanley C. Collins

Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344

Advertising: 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468

Publishing: 6 Catherine Street, London, W.C.2. Telephone Temple Bar 2468

Telegrams: Kine. Southernwood, Rand, London. Cables: Kineweek, London

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

AS I mentioned last week a draft of a supplementary report on toll-television was considered by the CEA Executive Committee when it met on Wednesday last week.

The draft deals largely with facts as they are known up to date, but also gives pointers to a possible policy line for the CEA.

As might be expected, the document will be further redrafted and will come up again for the consideration of the finance and management committee which meets next Wednesday.

There will, of course, be great interest in the report of the president, Alfred Davis, who is at present studying toll-tv developments in the U.S. No doubt he will have some important points to add to the supplementary report when he returns to London.

\+ + +

ONE of the bright items of interest this week is the confirmation, in the Board of Trade statistics, that August was the best month for business in cinemas since March last year.

The average weekly admissions at 12.2 million were higher than the average for the whole of 1959 which was 11·6 millions.

This is slightly lower than the figure for August last year, but the benefit gained from the abolition of entertainment tax is shown in the fact that the average weekly box-office take for August of £1·47 million was the highest since the March, 1959, average of £1·49 millions.

The combination of some good films and poor weather has proved a good tonic for the box-office.

\+ + +

MILAN, which is currently staging a trade fair including a film section, is a venue of more than passing interest for the British trade.

Arthur Watkins and John Walton, of the BFPA, and Lord Archibald and Andrew Filson, of the FBFM, returned from the Italian centre of commerce at the week-end after negotiating terms for the renewal of the Anglo-Italian films agreement.

The new terms which, I understand, are the best that could be obtained in the circumstances were agreed but must be ratified at the next meeting of the councils of the two associations.

\+ + +

ON TUESDAY, Teddy Hinge and Ellis Pinkney left for Milan to represent the CEA at the meeting of the International Union of Exhibitors.

Returning from Milan today, Thursday, is a party of circuit bookers who have been the guests of the International Film Market of Milan. The principal purpose of the visit was to view new Italian pictures and to further the good relations that exist between the circuits and the Italian production industry.

Included in the party were K. Newton, of Star Cinemas, Fred Clark, of AKC, R. Morgan, of Capitol and Provincial, Frank Ledger, of Davies Cinemas and M. Sullivan, of Shipman and King. They were escorted by Sydn[ey] Goodman, of Archway Film Distributors.

The trip will be rounded off by a cocktail party which is being given at the Italian Embassy in London tomorrow, Friday.

\+ + +

LIONEL CLYNE'S new Unifilms group will soon be active in the distribution field.

This was foreshadowed when Lionel announced that Carl Stack, who had joined the group in a sales executive capacity had been appointed to the board of the controlling company, Unifilms (Associates) Ltd., and of Unifilms (London) Ltd., the company which is handling the distribution side of the business.

"This will enable Carl to pursue a more fluid policy in relation to the selling of Unifilms' product throughout the country," explained Lionel.

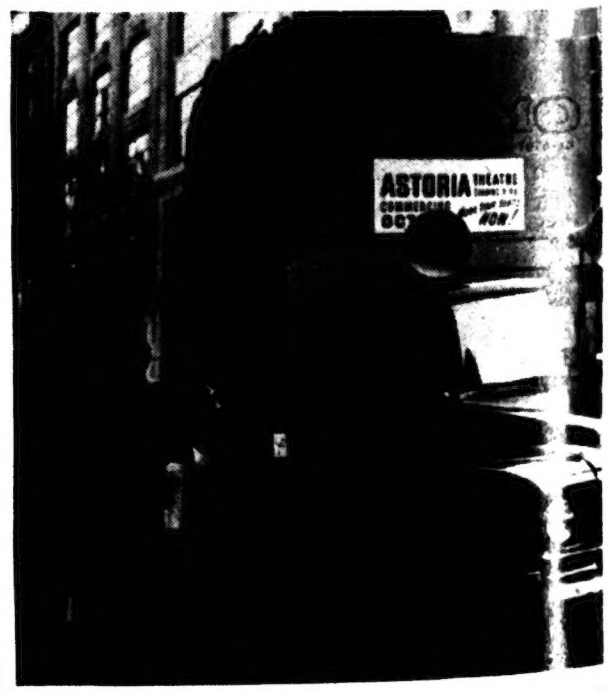
Trade shows are being arranged for the first two films coming forward—"Passionate Affair," a drama from France, and "La Cucaracha the Bandit," an action subject in colour made in Mexico.

Six other subjects are now being edited for this market, I am told.

\+ + +

BEN COHN, assistant foreign manager of Universal International was in London on Monday to discuss the launching of "Spartacus" with Douglas Granville and Rank executives.

This multi-million dollar spectacular will open



A new method of ticket selling—a mobile box-office—went into operation yesterday (Wednesday) to sell seats for the premiere of United Artists' "The Alamo" at the Astoria, Charing Cross Road, on October 27. The vehicle, which is in contact with the Astoria by radio link, is touring London. If the idea is a success, mobile box-offices will be used in all major cities in connection with the film

...e Royal premiere at the Metropole, ... in December.
... confident that the picture will run for ...rs in London. His opinion is based ...fact that it is already playing to colos...ness at its world premiere engagement ...De Mille Theatre, Times Square, New ...where advanced bookings are already ...as far ahead as July next year. He ... of the fabulous deal which had been ...th Walter Reed, the astute American ...n, who has guaranteed a million dollars ...ental for the booking to the De Mille. ... his London discussion, Ben goes on ...Continent to discuss the opening of the ...w engagements in Brussels, Frankfurt ...orf, Vienna, Rome, Barcelona and Paris.

+ + +

... RHODES' prominent part in the devel...op... of Capitol and Provincial News Theatres and ... associated company, Blindells Ltd., has bee... cognised by his appointment as managing dir... of the two companies at the recent boa... meetings.

As director and general manager of the former, he ...yed a key role in the expansion of the news...el theatre circuit and the company's diversification programme, embracing interests in property, coffee bars, chocolate shops and an American-type drug store.

Blindells controls a chain of 120 retail shoe shops. Earlier in the year, Eric was appointed managing director of S. Gibson & Sons Ltd., a Yorkshire tannery, after having served as a director since 1957.

+ + +

NO ONE imagines that the screen advertising companies have been having an easy time. As their rates are geared to cinema attendances they, in common with other sections of the industry, have felt the effects of declining business at the box-office.

But they are not letting the grass grow under their feet. Pearl, Dean and Younger has been going out for business with a series of pamphlets addressed to individual trades which can get the utmost benefit from using the cinema advertising medium.

Harry Adley showed me the latest pamphlet in the series which has just been issued. It is directed to the clothing industry and places emphasis on the spending power of the teenage population which makes up the larger proportion of cinema audiences today.

...acts gathered from Board of Trade statistics and surveys carried out by the screen advertising people are used effectively to underline the truth that screen advertising is a medium that cannot be ignored, particularly for the teenage market.

By this form of salesmanship, Pearl, Dean and Younger is not only making every effort to extend its business, but is also directly assisting exhibitors who look to the revenue from the showing of advertising films as a not unimportant item on the balance sheet.

+ + +

IN THE screen advertising world there is considerable interest in Rank Screen Services' new policy of using prominent freelance directors and scriptwriters in the making of commercials where appropriate. "The policy will ensure that we can offer 'first class plus' and not just 'first class' results," the company's executive producer, Charles Reading, said last week.

He was speaking at a special screening of ...ne of the latest Rank Screen Services tv and ...ema commercials. "I am determined to offer ... clients the best people and the best ideas—...ether they are using our live action unit, our ...imation unit or our special animation unit at ...ammersmith," he commented.

At the screening, attended by managing director Bill Annett, 13 television commercials, from 15 to 60 seconds in length, and over 30 cinema commercials, from 15 seconds to two minutes, were shown. They included the two-minute Prestige and Skyline commercial, which won a prize at Venice this year, and the new, highly praised, Ovaltine commercial produced by the special animation unit using clocks.

Ben Cohn, assistant foreign manager of Universal International, is making a tour of territories in Europe first releasing "Spartacus." Mr. and Mrs. Cohn were greeted on arrival in London by Douglas J. Granville, UI's home office representative in the UK and Ireland and John Nelson-Sullivan, European publicity co-ordinator for "Spartacus"

+ + +

JOHN HALAS returned from the Cork International Film Festival, where he was president of the jury, to hear that two of his films, "The Insolent Matador" and "The Grand Concert," have been selected to represent Great Britain in the San Francisco Film Festival.

The Festival, which opened on Wednesday, is also screening a film specially designed by Halas and Batchelor. It was made at the request of the San Francisco Film Festival Committee, and is based on a design suggested by Saul Bass, which has since become the standard opening for the Festival.

Another award has gone to the Halas and Batchelor Snip and Snap film "Top Dogs," produced for ABC Television, which won a first prize in Venice this year. It received a bronze medal and a special diploma in the 2nd International Puppet Film Festival in Bucharest, Rumania.

Nearly 40 puppet films, mainly from China, Czechoslovakia, Russia and France, were submitted to the festival.

+ + +

RECEIVED a book with a rather unusual approach to cinema history.

It is *A Picture History of The Cinema*, by Ernest Lindgren, who, as curator of the National Film Archive, is aptly applying his own expertise to the trade's bibliography.

Handsomely published by Vista Books, it contains 446 illustrations, ranging from the zoetrope and Emile Reynaud's praxinoscope to the growth and re-growth of Continental production in the 1950s.

Illustrations of early equipment and of scenes from pioneer films made in the early days of this century are reproduced with such excellent clarity that one wonders at the technical brilliance of the pioneers who achieved so much with so little at their command.

Ancient or modern, this is a volume full of nostalgia and of interest for the true cinema-lover.

+ + +

ANOTHER book for my library is considerably heavier going.

From America, it is *Antitrust in the Motion Picture Industry*, by Michael Conant and is, of course, of interest chiefly to those with close American ties, for it is a study in industrial economics and the anti-trust laws that have caused such an upheaval in the United States.

At 44s. it is undoubtedly good value for those who need information on this complex subject.

+ + +

AN APPEAL for blankets, sheets and old and new children's clothing is made by Irving Allen, Variety Club's First Assistant Chief Barker.

They are required, of course, for orphanages and homes, many of which are in great need of bed-clothing and apparel for the youngsters.

In some cases the need is urgent, so Irving has formed a special committee to get things moving. Anyone who can contribute any of the required items can post them to, or leave them at the Variety Club office, 143, Wardour Street, W.1.

+ + +

REX HARTLEY, who left GEC last month, has quickly got himself settled into a new appointment.

He has become manager of the newly formed motion picture and television section of Superlamp Ltd., of which Victor Creer is chairman and managing director.

Rex returned on Monday from a brief holiday abroad during which he seized the opportunity to visit the Victorine Studios at Nice.

He now looks forward to again meeting his friends in British studios.—**The Stroller.**

LORD LUCAS AS CEA GUEST

Lord Lucas of Chilworth will be the guest speaker at the London and Home Counties CEA branch annual dinner and dance at the Savoy Hotel, London, on December 13.

Tickets (£2 15s. each, excluding wines) can be obtained from Arthur Taylor, secretary of the branch. As arrangements for the evening are now being made, applications for tickets should reach him as soon as possible.

News of the Week

New ACTT-ASFP agreement will encourage regular employment

THE NEW agreement between the ACTT and ASFP, designed primarily to curb the problem of casual employment in production, was described by ASFP president Frank Hoare as "a little bit of pioneering which I hope will be noticed by other sections of the industry" when it was signed last week.

The agreement states that both the employers and the union have been anxious to evolve a policy which would encourage regular employment. "Irregular employment is one of the worst features of British film production," it adds. "To the employers it means inconvenience and uncertainty in meeting staff requirements; to the employees it means insecurity."

In an effort to ease this situation, it provides for two grades of employees—established staff with a minimum guarantee of twelve months' employment whose salaries shall be 7½ per cent. above those in the expiring agreement and, secondly, non-established staff whose minimum salaries shall be an additional 10 per cent. (i.e. 18¼ per cent.) above those in the expiring agreement.

Increased bonus

Also, the agreement provides for a cut in the working week from 44 to 42½ hours; a rise in the cost of living bonus from 1s. 6d. to 2s. 6d.; an additional day's holiday—after two years' service with the same company—in respect of each further year's service up to a maximum of three weeks' holiday.

The agreement came into operation on October 17 and will run for a minimum of two years. Salary increases operate retroactively to Monday, July 25.

After paying tribute to the good relations which had existed between the ASFP and the union, Frank Hoare commented on the clause dealing with regular employment. "We in the ASFP are," he said, "more ready to see the picture as a whole than some employer bodies seem to be. This is borne out in this agreement, which is really a tilt at casual employment."

Important principle

Although it covered only about 1,500 workers, the principle behind it was of the utmost importance. "We have done something which the trade union movement and employer organisations can look on as a little bit of pioneering. I hope it will be noticed."

Mr. Hoare said his association was taking steps to ensure that the Ministry of Labour and other employer bodies were "aware of the agreement and what we are driving at."

He added: "We want to do away with casual employment as much as we can. It is the most pernicious thing in our industry today."

ACTT general secretary George Elvin said the agreement was in the interests of both employers and workers and expressed the hope that the union would be able to secure a similar casual-employment clause with the other producer associations.

He went on: "We believe we have got an agreement which is a credit to the film industry."

It was signed by Frank Hoare, Harry Field and J. M. Shersby, for the ASFP, and by Kenneth Gordon, Eric Pask and George Elvin for the ACTT.

August admissions best for a year

BOX-OFFICE takings rose to their highest level for 17 months and admissions were the best for a year in August. Average weekly takings for the month were £1,470,000, compared with £1,280,000 in July. The last time they were as high was in March last year when the average weekly box-office take totalled £1,490,000.

The weekly average number of admissions in August was 12,200,000—exactly two million more than the previous month. The last time admissions were as high as this was in August 1959. Then the weekly average was 13 million.

Admissions for August were only slightly below the weekly average of 12.600,000 during the last quarter of 1958. Average weekly box-office takings during the final three months of 1958 were £1,420,000—£500,000 below the average for this August.

'Cleopatra' inquiry by NATKE

NATKE is to hold an inquiry into the production difficulties surrounding the employment of Elizabeth Taylor's consultant hairdresser on the production of Twentieth Century-Fox's "Cleopatra" at Pinewood Studios.

Sir Tom O'Brien, NATKE general secretary, said this week that most of his time over the past three weeks had been taken up to "resolve this intricate problem."

He added: "I am amazed at the apparent indifference shown by the studio landlords to the difficulties of its tenant. No one seemed to care outside myself, my union and, of course, Twentieth Century-Fox."

Sir Tom warned: "If this is an example of what owners of British film studios believe to be their role then I advise all film producing interests abroad to give England the go-by."

Another showmanship contest for Anglo 'Watch Your Stern

Nat Cohen and Stuart Levy of Anglo Amalgamated announce the launching of a new showmanship contest in association with the KINE. with £200 in prizes. It is for the Peter Rogers production "Watch Your Stern" which commences general release on October 24.

This contest will be open to all managers playing "Watch Your Stern" except those of ABC cinemas. For ABC managers there is an entirely separate contest, details of which have already been announced.

Prizes for the new contest will be as follows:

Three first prizes of £50 each for the three managers submitting the best all-round campaigns and three consolation prizes of £15 each for the runners-up.

The amount of money available for contestants' campaigns will be taken into account by the judges when reaching the verdict so that all managers, whether their theatres are large or small, will have an equal chance of winning.

Judges for the contest will be: W. G. Altria, Editor, KINE. Weekly; Alan Kean, general manager of Anglo Amalgamated; R. D. Shinn, director of publicity and advertising for Anglo Amalgamated.

Managers should send their campaigns, clearly marked "Watch Your Stern" Showmanship Contest to R. D. Shinn at Anglo Amalgamated Film Distributors, Ltd. Entries should be accompanied by all necessary evidence in the form of photographs, press cuttings, etc.

RFD Manchester sales conference

F. L. THOMAS, managing director of RFD and Harold Boodson, general sales manager, will hold a sales conference in Manchester on October 28 and 29 to discuss in detail the company's line-up of product and review the current sales situation.

Travelling with them from London will be: C. W. Rymer, commercial manager; J. Fairbairn, publicity controller; A. Levy, assistant sales manager; J. A. Barrier, personal assistant to Mr. Thomas; L. Valley, assistant to the sales manager; M. Oslof, London branch manager; C. Graves, circuit department; A. Winslow, short sales manager; A. Pizer, booking manager and K. C. Robertson, legal department.

They will be met in Manchester by R. Ancill and H. G. Farmer, area supervisors, and H. Brooks, Manchester branch manager, who will be host to the party.

Also attending the conference will be the following branch managers: E. North, Cardiff; M. Drennen, Birmingham; J. C. Hawood. Newcastle-on-Tyne: J Russell, Belfast; D. Sullivan, Dublin; H. McGettigan, Glasgow and M. Land, Leeds.

State visit in colour

BRITISH MOVIETONE NEWS has filmed in Eastman Color, the arrival of the King and Queen of Nepal for their four-day State visit. The reel will be released by 20th Century-Fox today (Thursday).

goslavia honours British films

SH documentary films earned impressive at the Second International Festival of and Technical Films in Belgrade r 30-October 7). Three films, specially the festival organisers following their at Venice and other international film have received awards.

's principal award was second prize (a aque) for United Steel Companies' Into Steel."

ards the Great Ships," a Film of Scot- ntral Office of Information film about pbuilding, and British Petroleum's "Ant- rossing," a record of the Commonwealth ntarctic Expedition, were each awarded s of merit.

Silver statuette for Peter Sellers

PETER SELLERS' "Running, Jumping and Standing Still Film" has been awarded the Silver "Migueldi" Statuette for the best short feature film in the "International Prize" section of the Festival of Ibero-American and Philippine Documentary Films, Bilbao.

The prize was presented to Cynthia Burt-Andrews, daughter of Her Majesty's Consul, who received it on behalf of Great Britain at a special banquet given by the festival organisers in Bilbao.

River trip launches Anglo comedy

NEARLY 250 people—managers of ABC theatres from all over London together with editors, reporters and national press gossip writers—were the guests of Anglo Amalgamated, producer Peter Rogers and Associated British Cinemas last week at a publicity launching of the Peter Rogers production "Watch Your Ste n."

The ship *Zodiac* was packed to capacity wh n it left Charing Cross Pier for an ev ing trip up the river to the Regal, Putney, w e a late night screening of "Watch Your S a" was presented.

board to meet the managers and the press stars of the picture, Noel Purcell, Joan Sims Hattie Jacques, and the Mayor and Mayoress Hammersmith, Councillor and Mrs. J. F. ves.

On arrival at Putney, the party was piped shore and escorted to the theatre by a party of Putney Sea Cadets. Almost every shop window the guests passed in their walk to the theatre carried a window display for the film and the special showing. The guests also saw a mobile float which will be used during the three weeks of London release.

"Watch Your Stern" begins ABC release on October 24.

BFFA pays out at 0 per cent

THE eleventh interim allocation of the British m Fund Agency for the third year will be changed at the rate of 40 per cent.

Distributors' earnings submitted for the four eks ended September 24, 1960, are as follows: w cost films (eligible after multiplying by 2): ,148; not eligible for two times rental: £4,146; high cost films (including newsreels): £749,049; films of not less than 3,000 feet: £820,343; films under 3,000 feet (after multiplying by 2½): £67,706.

Levy collections paid to Agency by HM Customs and Excise to September 30, 1960, approximately covering entertainments to September 24, 1960: £399,100.

CEA BRANCH REPORT

No amendment to resolution on toll-tv before Davis returns

NORTH-WESTERN.—Although the national president of the CEA, Alfred Davis, intends to bring back a report on toll-television from Toronto, the branch, at its monthly meeting, decided not to amend its resolution to general council urging that in the interests of independent exhibitors the CEA should send a delegation to bring back a first-hand report on the effects of toll-tv on the cinema industry.

It was felt that the resolution could be discussed in the light of the president's report to the next general council meeting.

Charity.—The meeting gave further consideration to the branch resolution to general council on the disposal of proceeds of charity film performances. As it was understood that the CEA was now committed to the charity appeal on behalf of the King George Jubilee Trust in cinemas in 1961, the resolution was amended to read: "That having regard to the deficit incurred in the CTBF, this branch recommends that 25 per cent. of the proceedings of charity film performances, collections, etc., in cinemas should go to the CTBF."

R. H. Godfrey, who proposed the original resolution, said that as the cinema industry provided all the resources, the film, the theatre and the staff for charity shows, it was not unreasonable if the charity received 75 per cent. of the proceedings and the CTBF 25 per cent. Premieres, whether in London or the provinces, should be included.

Congratulations

The chairman said midnight shows were held in Liverpool from time to time and he understood that the renter did not charge for the film, but 25 per cent. went to the CTBF. The feeling of the meeting was that it should be established as definite national policy that a quarter of all proceeds of charity shows and collections in cinemas went to the CTBF.

The secretary reported that a telegram had been received from R. S. Bromhead, chairman of the CTBF, congratulating the branch on its thought and wishing it success in the campaign.

S.O levy.—R. H. Godfrey reported that Widnes magistrates had imposed a Sunday opening charity levy of 5 per cent., compared with 3¼ per cent. at Warrington and 3 per cent. at St. Helens. It was felt that the magistrates had been a little harsh. The secretary reported that a deputation had met Warrington Watch Committee on the subject but they had not yet received the result.

Publicity.—The secretary was instructed to write to the management of the Liverpool evening and morning newspapers asking them to receive a deputation to discuss the amount of free publicity given to television compared with space devoted to cinema programmes.

One member complained that the entertainments page was one of the worst in the country. Cinemas, which were consistent advertisers, received very little editorial publicity, whereas television interests, which were not liberal or regular advertisers, received the equivalent of at least 18 inches double column each night. That did not seem equitable.

Improvement

R. H. Godfrey said it would be an improvement if the cinema (advertisement) index was published on the same page as the television programmes and if a picture of a movie star was included from time to time, instead of one or more pictures of television artists every single night.

Projectionists.—Arising out of the meeting of apprentices and junior projectionists at the ABC Futurist, Mr. Dallow said he had received about 15 applications for correspondence courses, including two or three from second and third operators. P. M. Hanmer said the question was raised whether second and third operators could take advantage of the course. In his opinion, the course should be open to anyone who wanted to improve their technical knowledge.

Mr. Lee said he hoped managements and chief projectionists would give boys every encouragement. If senior projectionists did not feel it was a little *infra dig.* to take the course, he thought they should be welcomed because the industry would need technicians in the projection boxes of the future.

The question of holding a meeting at the Futurist for chief operators was deferred until the next meeting.

AA certificate.—Discussion took place on the suggested fourth category—the AA certificate. It was pointed out that this would involve exhibitors in needless expense replacing "Categories of Films" boards. A fourth category would only confuse the public: and furthermore there was no question of censorship or classifying of television programmes.

Huddersfield by-law covers hooliganism

WHEN a Huddersfield Cinemas' Association deputation met Huddersfield Watch Committee to ask for a local by-law on hooliganism in cinemas, similar to that adopted by Reading local authority, they were told that one was already in existence covering all public buildings, including places of entertainment.

The by-law, which has run since 1871, was "discovered" after the association had written to the Huddersfield authority about hooliganism in cinemas.

At a meeting with the Watch Committee the Chief Constable of Huddersfield promised the deputation his fullest co-operation and urged local cinema managers to call the police at the first sign of trouble in a cinema. The chairman and members of the local council who were present supported the Chief Constable's statement.

Cheshire County Council has told Runcorn Council that it is prepared to make a by-law making hooliganism in cinemas an offence and has asked if the local council would be willing to make provision for its enforcement if it was adopted.

Runcorn Council is now waiting to hear if Cheshire County Cinemas, Ltd., thinks such a by-law is needed at the Empress cinema.

S.O levy reduction

RIPLEY (Derbys) magistrates have agreed to reduce the halfpenny charity levy on seats in Ripley's only cinema—the Hippodrome—on Sundays to three-eighths of a penny.

continued on page 25

World Markets

Allied Artists and Bronston sign distribution deal for 'El Cid'

NEW YORK.—Allied Artists has joined the ranks of the 70mm. roadshow distributors. President Steve Broidy reported at a press luncheon that his company has signed a deal with Samuel Bronston for "El Cid" starring Charlton Heston, to be distributed by them in the western hemisphere.

The film, which gets under way today (Thursday) in Spain, in Super Technirama 70 and Technicolor will be co-produced by Mr. Bronston and Philip Yordan who will also write the screenplay. Anthony Mann will direct the production which is budgeted at six million and which will be released on a two-a-day basis in October of 1961.

Mr. Bronston reported that a different distribution pattern will include deals with leading distribution organisations on a territorial basis.

Allied Artists was the first pact to be arranged. It is expected that local distributors will be able to get the best out of the film's play-off and each will have its own publicity representative attached to the production, co-operating with Mr. Bronston's own organisation.

\+ + +

ALLIED ARTISTS' operations for the fiscal year ended July 2, 1960, resulted in a net profit of 1,240,538 dollars compared with a net loss of 262,499 dollars for the previous year.

Included in the company's statement was 325,000 dollars of the net profit representing "income from allocation to expected television revenue, of a portion of the cost of new, completed feature films."

No provisions for Federal income taxes were included because of credit given for prior year's losses, but the tax reserve was increased by 375,000 dollars in case of additional taxes being levied for other years.

The net profit, after dividends on the preferred stock, came to 1.33 dollars per common share outstanding. This compares with a loss of 35 cents per common share for the previous year. The total gross income for the current year amounted to 16,296,000 dollars compared with 15,365,000 dollars for 1959.

\+ + +

PRODUCER-DIRECTOR Stanley Kramer hit out at attempts of the U.S State Department to exert undue influence on American film exports when he addressed a group of students at New York University.

He noted that movies with ideas have come to mean controversial films or message pictures. In Washington where "our business becomes their business it is almost an obscenity."

A producer with a property with ideas has a running fight on his hands. He must fight to produce it, then he must fight for distribution—especially in areas of the foreign market where the State Department may influence the choice of American product, opined Mr. Kramer.

A producer, he said, who deals with contemporary society in the U.S and shows up any flaws in our attitudes is doing wrong. He named his "The Defiant Ones" and "On the Beach" as films that were deplored in some government circles. The former dealt with racial tension and the latter with a nuclear war.

His latest, "Inherit the Wind" had signs of organised opposition to it—even before anyone had seen it because it fell into the category of "movies with ideas."

Mr. Kramer said he wasn't worried about the future of the industry, feeling there would always be a place for quality films, but he was concerned with the civil liberties of the producer.

He must be allowed an independent choice of subjects and a free selection of writers and artists without having to defend himself against charges of unorthodoxy or un-Americanism.

\+ + +

JOHN TREVELYAN, Britain's chief film censor, stopped over en route to Hollywood and reported at a press conference that he made the trip "to link up with the Motion Picture Association people here, to establish closer personal contact and to discuss certain problems with the West Coast Code administrator."

He will visit the major studios and discuss film-making with production heads. He is expected to urge them to avoid certain pitfalls by shooting scenes in certain ways as well as to impart other technical data. Said he, "They can be saved trouble and we can as well."

If producers know in advance our objections, said he, they might wish to shoot alternate scenes for their films for the British market.

"It's not the market that it once was, but it still brings in some money. We love pictures and we want the public to get the best kind of entertainment. We bend over backwards to make needed cuts unnoticeable."

Mr. Trevelyan didn't know whether the U.S would ever adopt classification of pictures, but he did think that they shouldn't be too hasty in turning it down. Regarding the matter of enforcing classification in England, he said that this was up to exhibitors and managers and it's amazing the way all co-operate. On the whole, they're very responsible in the way they carry it out. They care what happens to children. They're not just interested in making money.

He said that his office was ready to check a film after it was made, before production, during production or even in the script stage to be helpful.

He deplored the use of brutality and undue violence in films and he has been forced to crack down pretty hard, he admitted, on films that would tend to encourage such violence at home. Examples given of objectionable films were "High School Confidential," "The Wild Ones," and "Party Crashers."

\+ + +

MORE than 150 theatres in the U.S are equipped to show 70mm. films and another 51 theatres are discussing equipment installation. Fifteen theatres are similarly equipped in the Toronto-Montreal area of Canada, according to George P. Skouras, president of Magna Pictures.

Mr. Skouras estimated that total of about 300 theatres world-wide have 70mm. projectors.

\+ + +

AN EXHIBITOR organisation has taken the unusual step of urging a motion picture producer to return to television to pre-sell his product.

The Montana Theatre Association, a unit of the Theatre Owners of America, passed a resolution urging Walt Disney to return to television because his "excellent programming for many years has materially aided all motion picture exhibitors by keeping the public conscious of the value of good motion picture entertainment."—**Mel Konecoff.**

RECORD RENTAL FOR 'SOUTH PACIFIC'

An all-time record-breaking film rental for the British Isles of over four million dollars has been earned to date by South Pacific," according to a report from Sam Eckman to George P. Skouras, president, Magna Pictures Corporation.

Of this figure, 3,500,000 dollars was earned in only 26 Todd-AO engagements, one of which, The Dominion, London, is still playing to capacity audiences after 129 weeks. The remaining 500,000 dollars has been earned in less than 25 35mm. engagements.

The film is expected to go into general 35mm. release in Britain in the near future.

Provincial exhibitors decide to strike

PARIS.—Film exhibitors in the Puy and Haute Loire departments have decided to strike as a protest against the Government's decision, last June, to peg prices at the March 1960 level.

This meant that those exhibitors charging about that level would have to bring down the prices of their seats.

In Paris and some of the large cities, cinemas were given the choice of reducing their prices by 40 per cent. one day per week, but this alternative was not extended to the small theatres in the provinces.

The exhibitors refused to accept this forced price reduction. They say that since the Government has failed to reduce the price of meat, bread, fruit and vegetables they see no

70MM. ROAD SHOWS
(With 6-channel stereophonic sound)
and
35MM. RELEASE PRINTS
?
The best answer...
TECHNIRAMA®
A PRODUCT OF TECHNICOLOR

reason why they should bring down seat prices.

There was a stormy meeting between the exhibitors' representatives and the Prefect before it was dcided to put up the shutters.

In the Haute Loire the same situation developed. Here, however, there was another problem. In this part of the country there are more "family cinemas" run by local churches—their admission prices are less—than there are commercial cinemas. Abbé Demars, who is responsible for these cinemas therefore decided to close his establishments too, although they were not affected. He felt he could not reasonably take advantage of the present situation.

\+ + +

MORE and more producers are using natural locations in France. At the moment only four of 24 films being made are, in fact, being made in studios.

While this may be only temporary, it is argued that failure to use the studios must in the long run harm the industry rather than help it.

The studios are a vital part of film making, and if they are not used they would have to close.—**Henry Khan.**

Admissions slide is now slowing down

BONN.—West German television set manufacturers as well as tv retailers are complaining about rapidly decreasing trade.

At the same time, the rapid downward trend at West German box-offices has slowed its pace to a less alarming rate. German observers believe that there are strong links between the two developments, though no general turn of the tide is expected immediately.

The downward trend in the television field is attributed to a multitude of factors: bad quality programming; almost complete absence of films in German tv programmes; over-optimistic planning by German tv set manufacturers; threat of VHF, which would force German viewers to buy converters for the existing sets at costs of about $50; slightly decreasing enthusiasm among German audiences about the "new" medium.

While cinema admissions in 52 of the largest West German cities went down by 12.5 per cent. during the first half of 1959, the decrease rate for the corresponding 1960 period levelled off to a less dangerous 11.8 per cent.

\+ + +

DUE to a number of local tax concessions and due to the general decrease in admissions in Germany (especially in the upper ticket price categories) entertainment tax collection decreased by 11.7 per cent. during the first half of this year.

In West Berlin the tax decrease was 14.3 per cent. German communities received a total of 55.6 million deutchmarks (about $13 million) in entertainment taxes from films. Accepting the general share of 30 per cent. Hollywood films have in the total German playing time, a total of over $4 million which was contributed by Hollywood pictures during the first six months to the steady tax money flow into the till of wealthy German communities.

\+ + +

ARTHUR BRAUNER, West Berlin studio owner and one of the three largest independent producers in Germany, has acquired land in Israel for the construction of a studio there.

The site is located near the Rama Ghan National Park in the Israel coastal district of Nahariya. A famous Israeli architect, M. Elchanani (he designed the Weizman Institute buildings), is now working on the blueprints for the studio.

Herr Brauner, after a trip to Israel, reported on a number of projects to be filmed there. Among the plans are a documentary-type drama around the Eichmann case. An Israeli novel, "Bar Kochba" is second on the list, as well as a spectacular under the provisional title of "The Crusaders." All these films will go into production soon.

Distribution rights for areas outside Germany have been acquired already for some of the projects.

Herr Brauner is one of the most successful producers in Germany. Polish-born, he came to Berlin after the war and started film production in a converted poison-gas factory. During the following 14 years he built his CCC production outfit into one of the fastest money-making corporations in the German industry. A few months ago his name was again in the European trade headlines when he acquired land in Southern Switzerland where too, he plans to construct a motion picture studio for special productions designed for the European markets.

\+ + +

THE East Berlin city administration plans construction of three state-owned and state-operated cinemas.

The three houses will be located at Stalin Allee, East Berlin prestige avenue, and the first is now under construction.

Its name will be "Kino 1,000." The building will be 100 feet long and 120 feet wide. It will be equipped for all modern projection systems including a Russian "wrap-around" projection process which employs a circular screen.

The normal screen is 57 feet wide and 25 feet high.—**Gustav Genschow.**

Press urges more showmanship

BELFAST.—There is a growing demand for more showmanship in Northern Ireland cinemas.

This was pin-pointed recently in an article in one of Ulster's major daily papers. It said, "There is a need for more showmanship in support of films . . . and probably more variety in programming. Why not include a stage show occasionally, in place of a second feature?"

There are a number of reasons for Ulster's exhibitors being a little behindhand in showmanship. There are many family-owned halls scattered throughout the area; usually it is only the circuits with ample enough facilities to cater for the more fastidious cinema-goer—or the one who wants to see more than a film.

The number of trained stage artists in Northern Ireland is relatively small—another reason for many cinemas not having a stage show.

But critical observers are asking why there is not a greater sense of showmanship in the promoting of films. It is only occasionally, for example, that one sees a Belfast cinema boost its product in anything but the conventional way. Exhibitors seem still to be hesitant to "go out and get" their patrons.

\+ + +

"MISE EIRE," which is distributed by Gael Linn has been freed for exhibition in Belfast and is to run in the Royal Cinema from November 14.

Originally because members of the Belfast Corporation Police Committee could not understand the commentary—in Gaelic—the film was banned.

Later after reading a transcript of the story they decided the film should be shown.—**S. Gordon Duffield.**

GALA BOX-OFFICE GUIDE
THIS MAN HAS SET THE PATTERN...
"COOL SOUND from HELL"
has SMASHED ALL Records at the BERKELEY
TOTTENHAM COURT RD.
"DURING ONE NIGHT"
now in production for
GALA WORLD FILMS
will have the same Box-Office Formula— the GALA Formula!
How could they lose with SID FURIE
a name to watch with a record to follow—
Executive Director for GALA PRODUCTIONS

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†Boatmen, The ... ... (Rank)—Italian	90 min. (U)	John Derek Elsa Martinelli Dawn Addams	... Totalscope and Eastman Color romantic melodrama concerning young Tsarist cavalry officer who suffers shameful treatment at hands of unscrupulous general. International cast popular, staging impressive and photography superb, but tale long-winded and English dialogue stilted	So-so "double bill" (C)
Dentonville ... ... (Mayfair)—U.S	74 min. (No certificate)	Jeanne Rainer Ted Marshall Charles Martin	... Savage and sexy small town melodrama, rejected by the Censor, hingeing on wealthy college girl's pregnancy. Story lurid, but acting convincing, atmosphere authentic and exploitation possibilities obvious	Exploitable industrial hall "gimmick" offering (NC)
I Aim At The Stars ... (Columbia)—U.S	106 min. (U)	Curt Jurgens Victoria Shaw Herbert Lom	... Semi-documentary "space" melodrama, cast in the biographical mould, about Wernher von Braun, inventor of the V-2 rocket and now America's missile expert. Characterisation good and production qualities first rate, but subject controversial, as well as highly technical, and feminine appeal negligible	Ticklish general booking (C)
*†Millionairess, The ... (20th Century-Fox)—British	90 min. (U)	Sophia Loren Peter Sellers Alastair Sim	... CinemaScope and Eastman Color romantic comedy drama, adapted from Bernard Shaw's famous play about imperious heiress's wrangle for ideal husband. Story engaging, acting brilliant, direction resourceful, woman's angle subtle, settings impressive, camera work impeccable, dialogue clever	Outstanding British title and star booking, especially for good and high class halls (C)
*Unstoppable Man, The (British Lion)—British	68 min. (U)	Cameron Mitchell Marius Goring Ann Sears	Taut crime melodrama showing how American born London industrialist outwits kidnappers. Characterisation sharp, treatment competent, pace brisk, climax showmanlike and backgrounds realistic	Good British "second" (C

Reissue

Roman Holiday ... ... (Paramount)—U.S	118 min. (U)	Gregory Peck Audrey Hepburn Eddie Albert	... Scintillating heart-warming romantic comedy, staged in Rome, concerning a beautiful princess's brief, but idyllic and exciting, encounter with a handsome American reporter	Excellent general booking and marvellous woman's film (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

The Millionairess

Twentieth Century-Fox. British (U). CinemaScope. Photographed in Eastman Color. Featuring Sophia Loren, Peter Sellers and Alastair Sim. Produced by Pierre Rouve. Directed by Anthony Asquith. Screenplay by Wolf Mankowitz. Directer of Photography, Jack Hildyard. Musical Director, Georges van Parys. 8,115 feet. Release November 14, 1960

ROMANTIC comedy drama, finely photographed in CinemaScope and Eastman Color. Freely adapted from Bernard Shaw's famous play, it concerns a beautiful, though demanding, young woman who inherits a great fortune and a keen business brain from her ruthless Italian tycoon father, yet, despite her tremendous physical and financial resources, has considerable trouble winning her heart's desire, an altruistic Indian doctor. There is more talk than action, but the brilliantly etched characters—Sophia Loren is magnificent as the poor, yet imperious, little rich girl and Peter Sellers adds another dazzling portrait to his already crowded gallery as the dark-skinned medico—intrigue and amuse. Its widely varied and frequently lush London backgrounds furnish a vast repository for the verbiage, and the heroine's wardrobe is enough to make both duchess and domestic green with envy. Outstanding British title and star booking, especially for good and high class halls.

Story.—Epifania Parerga, a ravishing, self-willed heiress, keeps a strong hold on the far flung enterprises left her by her father. Sagamore, a solicitor with an eye to the main chance, is Epifania's adviser and he realises that she secretly yearns for a happy marriage. Epifania has a husband, Alastair, but her possessiveness drives him into the arms of Polly, a down-town secretary. Fearing she can't make a man contented, Epifania consults Adrian, a psychiatrist. The latter foolishly criticises Epifania's father and Epifania, a judo expert, tosses him into the Thames. Kabir, an Indian doctor, re-enters Epifania's life at this juncture and she visits his ill-equipped East End clinic for the poor. Epifania falls for Kabir, but the charitable, high principled Kabir doesn't wish to come under her spell. He stubbornly fights against it, but, following some dizzy financial transactions, Epifania threatens to retire to a convent. Sagamore then intervenes. Kabir finally weakens and Epifania gets her man.

Production.—The picture, which lampoons the super woman, capitalists and do-gooders and light-heartedly condones miscegenation, is laughably provocative, but resolves few of the problems its ridicule raises. Its characters are not, however, made of cardboard and their antics stimulate the imagination and give audiences plenty to read between the lines. Sophia Loren, equally attractive whether dressed up to the "nines" or doing manual work, is terrific as the hard to handle, sexually irresistible Epifania, Peter Sellers excels as the dedicated Kabir who, try as he will, can't ignore the call of the flesh, and Alastair Sim scores as the wily Sagamore. Vittorio de Sica, Dennis Price and other fine players fill the supporting roles. Its dialogue is a little overpowering at times, but the settings, which range from a fabulous executive suite to the humble clinic, help to break it up. The Millionairess" definitely has a box-office glint in its eye.

Points of Appeal.—Engaging story, star title, subtle and showmanlike direction, sly woman's angle, large scale presentation, CinemaScope, Eastman Color and U certificate.

I Aim At the Stars

Columbia. American. (U) Directed by J. Lee Thompson. Featuring Curt Jurgens, Victoria Shaw and Herbert Lom. 9,576 feet. Release January 9, 1961

SEMI - DOCUMENTARY "space" melodrama, cast in the biographical mould. It is about Wernher von Braun, the German scientist who invented the V-2 rocket which pulverised London

continued on page 23

'Your Films

by JOSH BILLINGS

est End

LIEVE it or not, I can now include a film among my readers. The writer, a young from Ipswich, gives me a right royal build and then cuts me down to size by stating she and her girl friends are hurt by my other scribes' criticism of Yul Brynner's ing. She agrees that Yul is far from ideally cast in "Once More, With Feeling" (Columbia) and "Surprise Package" (Columbia—British), but she and her coterie worship him just the same.

I didn't realise the extent of Yul Brynner's popularity with the ladies and will certainly keep this fact in mind. I go further and suggest to all circuit executives and independent exhibitors that when announcing coming attractions featuring Yul Brynner—and there are two on the way, "Solomon and Sheba" (United Artists) and "Surprise Package"—they see that the usually bald-pated Thespian gets the largest share of the billing. For heaven's sake, don't neglect the box-office's distaff side!

\+ + +

TO THE West End where Steve (Mr. Universe) Reeves pops up again following his success in "The Last Days Of Pompeii" (United Artists—Supertotalscope—Italian). Incidentally, his greatest triumph, "Hercules Unchained" (Warner-Pathe—Dyaliscope—Italian), didn't get a showing in Piccadilly or the Square. The mighty muscle man is the star of "The Giant Of Marathon" (MGM—Dyaliscope—Italian), attracting the wide boys and girls to the Leicester Square Theatre. The opus should be a cinch on release.

\+ + +

"PAY OR DIE!" (Warner-Pathe), factual turn-of-the-century crime melodrama, set in New York's Little Italy, opened promisingly at the Astoria, Charing Cross Road. It has human interest, as well as violence, and thanks to first-rate performances by its leading players, Ernest Borgnine and Zohra Lampert, may well finish in the same winning enclosure as its stable companion, "Al Capone" (Warner-Pathe).

\+ + +

LAST WEEK'S headlines were stolen by "Shadows" (British Lion—American), an unorthodox, yet absorbing, film concerning Manhattan's coloured population. It's taken the Academy, Oxford Street, by storm and is being enthusiastically received by all classes. On the strength of this, I fancy its chances in the average hall.

\+ + +

THE CLOCK is working fast against "The Time Machine" (MGM—Metroscope) and it ends its run at the Odeon, Marble Arch, today. And what a run! The science-fiction melodrama, inspired by the H. G. Wells classic, took off vertically into the big money. And its performance at the Odeon is no flash in the pan. It's been tried out in a number of pre-release spots and results have, if possible, been even better.

I'M GLAD to hear that "The Dark At The Top Of The Stairs" (Warner-Pathe) has settled down to first-class business at the Warner Theatre. I haven't seen a finer woman's film for ages, but its clumsy title is enough to put the most rabid fan off. It's such a mouthful that you can't say it without getting short of breath. Next week "Saturday Night, Sunday Morning" (British Lion—British) moves in. A little bird tells me the last-named's terrific.

\+ + +

COLUMBIA'S "The Two Faces Of Dr. Jekyll" (Megascope—British) is really clicking at the London Pavilion. Thanks to the manipulative skill of the Hammer boys, both countenances of Dr. Jekyll face a box-office direction. Incidentally, "Hot Hours" (Miracle), a nifty French number, completes a well contrasted bill.

\+ + +

I CAN assure you that "Foxhole In Cairo" (British Lion—British) is still turning over a pretty penny at the Odeon, Leicester Square. The picture was adapted from a story serialised in the *Sunday Express*, and no doubt the "advance publicity" has contributed to the film's astonishing success.

\+ + +

BY THE WAY, "High Time" (Twentieth Century-Fox—CinemaScope) has proved a very profitable "stopgap" at the Carlton, Haymarket. The young 'uns, as well as the old 'uns, have been coming along to see the college musical and hear Bing Crosby, the doyen of crooners, do his stuff. Today, "The Millionairess" (Twentieth Century-Fox — CinemaScope — British) takes over. The up-to-the-minute picturisation of Shaw's famous play is reviewed in this issue, but I can't let this paragraph pass without giving dazzling Sophia Loren, who portrays the name part, another pat on the back.

\+ + +

"PSYCHO" (Paramount), the sensational Alfred Hitchcock thriller, is paying a return visit to the Plaza. The "no admission after the film's started" rule still stands and the cash customers are taking kindly to discipline. Business over the weekend was brisk.

\+ + +

YOU CAN'T keep a good film down and "Pollyanna" (Disney) stays for yet another week at Studio One, Oxford Street. "The Jungle Cat" (Disney), which has been prowling about for some time trying to get in, definitely arrives on Friday, October 28. It's a top-notch True Life Adventure film.

\+ + +

"LET'S MAKE LOVE" (Twentieth Century-Fox—CinemaScope) continues on its merry way at the Rialto, Coventry Street. It opened at the Carlton, Haymarket, on August 25th and has been playing to near capacity in the West End ever since.

\+ + +

WEEK in and week out, "The Nudist Story" (Eros—British) comfortably exceeds break figures at the Cameo-Royal, Charing Cross Road. Put your pocket before prudery and book it.

\+ + +

THERE is no better medicine for practically all ailments than laughs and "Doctor In Love" (Rank—British) has just the right prescription. It's still at the Ritz and shows no signs of letting up.

On release

I THOROUGHLY enjoyed "Ocean's Eleven" (Warner-Pathe—Panavision) and thought it a box-office certainty. And for once I was right. The star-packed comedy crime melodrama easily leads the current releases. The first Sunday's takings on the ABC circuit were only exceeded by those of "Hercules Unchained" (Warner-Pathe—Dyaliscope—Italian) and the rest of the week's receipts have also been in the top flight. Better make a dive for "Ocean's Eleven."

\+ + +

"HANNIBAL" (Warner-Pathe — SuperCinescope—Italian) continues to attract the populars. It's sheer hokum, but it has spectacle and keeps on the move and this gives it an edge on tv. Come to think of it, it looks as if the film business has turned full circles. Way back before World War I, Italian "supers" such as "Quo Vadis?" were putting our industry on the map.

\+ + +

THE THREE London legs of "The Apartment" (United Artists—Panavision) have now been completed. The comedy has done very well. It may have fallen a little short of expectations, or rather hopes, in "low joints," but certainly clicked in key halls. The total rentals from "The Apartment" really amount to something.

\+ + +

PARAMOUNT'S "It Started In Naples" (VistaVision), the comedy which gave Sophia Loren her biggest chance to shine, scored all along the line. What's more, it kept the Plaza's cash registers ticking over during most of the time it was on release.

\+ + +

NORMAN WISDOM'S latest, "There Was A Crooked Man" (United Artists—British) is paying its way. You can't go far wrong if you climb on Norman's back.

\+ + +

"BELLS ARE RINGING" (MGM—CinemaScope) hasn't been a huge success so far. I gave the musical comedy the benefit of some doubts, but it seems that its star, Judy Holliday, has a limited out-of-town following.

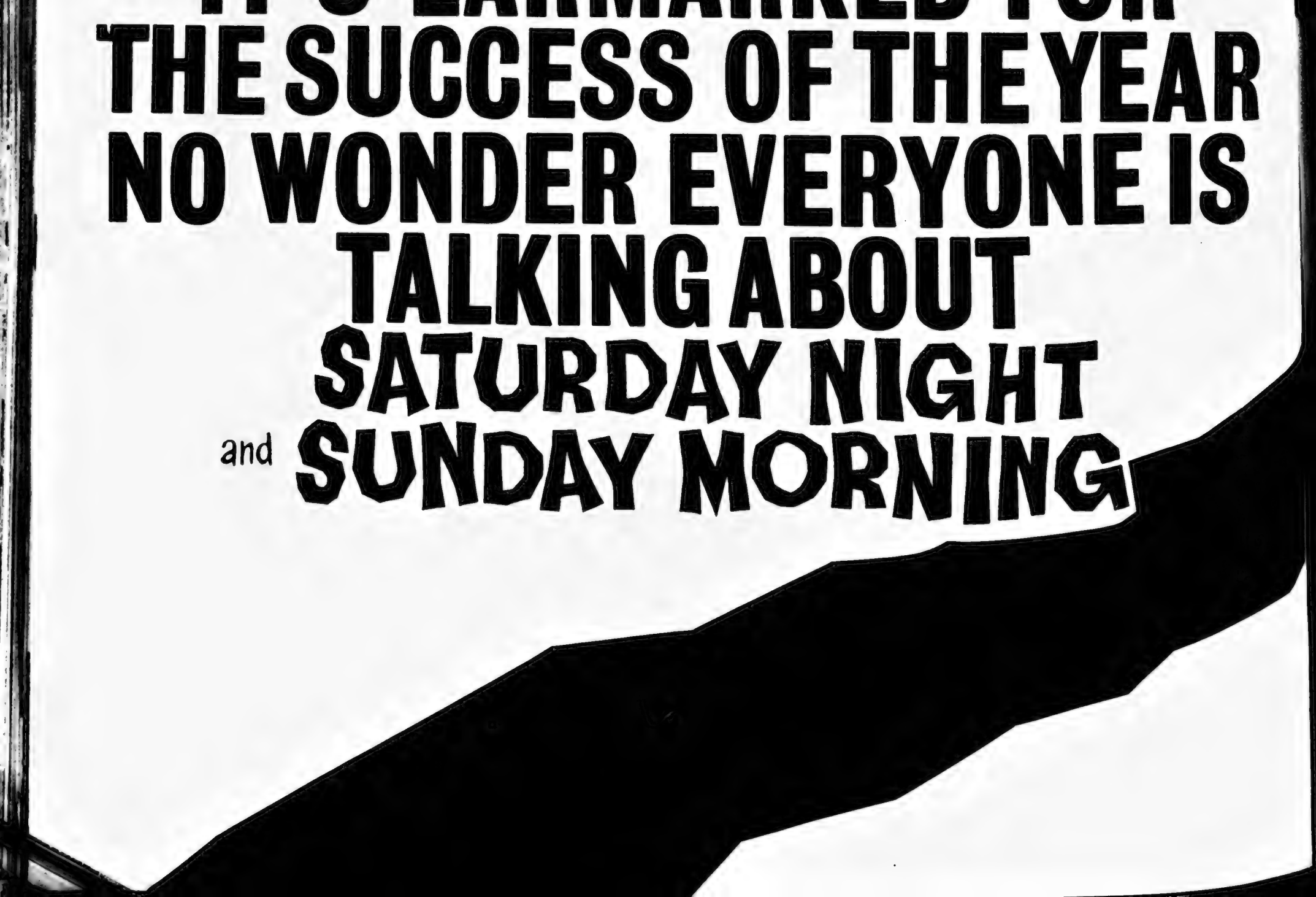
\+ + +

THE REST of the general releases are Columbia's "double bills." The two X certificate programmes, "Let No Man Write My Epitaph"

continued on page 25

PROSPER WITH ANGLO!

EVERYONE'S TALKING...
THE MOST TALKED ABOUT NOVEL FOR YEARS
BECOMES THE MOST TALKED ABOUT FILM OF THE YEAR
IT'S EARMARKED FOR THE SUCCESS OF THE YEAR
NO WONDER EVERYONE IS TALKING ABOUT
SATURDAY NIGHT and SUNDAY MORNING



of Alan Sillitoe's book the "Daily Telegraph" said . . . .

"MAKES ROOM AT THE TOP LOOK LIKE A VICARAGE TEA PARTY"

BRYANSTON PRESENTS
A WOODFALL PRODUCTION

ALBERT FINNEY

SATURDAY NIGHT and SUNDAY MORNING

FROM THE NOVEL BY ALAN SILLITOE. PRODUCED BY HARRY SALTZMAN & TONY RICHARDSON.

DIRECTED BY KAREL REISZ. SCREENPLAY BY ALAN SILLITOE.

WEST END

WARNER THEATRE

26TH OCTOBER

TRADE SHOW

STUDIO ONE, OXFORD STREET, W.1.

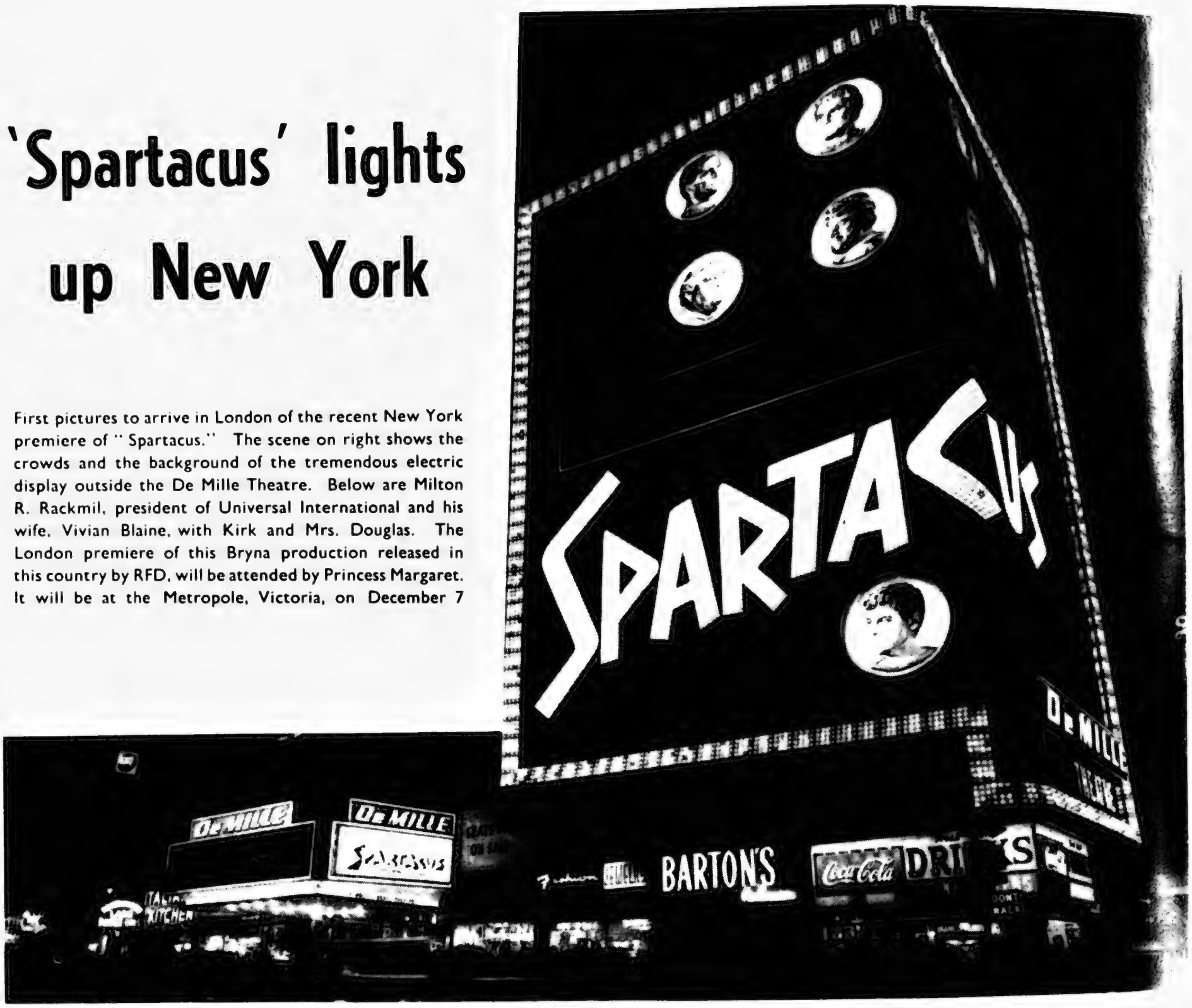
THURSDAY 27TH OCTOBER

AT 10.30 A.M.

DISTRIBUTED BY BRITISH LION FILMS
IN ASSOCIATION WITH BRYANSTON FILMS

'Spartacus' lights up New York

First pictures to arrive in London of the recent New York premiere of "Spartacus." The scene on right shows the crowds and the background of the tremendous electric display outside the De Mille Theatre. Below are Milton R. Rackmil, president of Universal International and his wife, Vivian Blaine, with Kirk and Mrs. Douglas. The London premiere of this Bryna production released in this country by RFD, will be attended by Princess Margaret. It will be at the Metropole, Victoria, on December 7



GOOD SHOW...IT'S

Sun-Pat *Elizabeth Shaw*

Helm ROGALL'S DULCET

The show's a success! Just keep SUN-PAT, ELIZABETH SHAW, HELM ROYAL and ROGALL'S CANDYLAND CONFECTIONERY circulating and your audience will be more than contented — and for you this will mean EXTRA sales.

ALL THESE—from 3d matinee lines to the 4/- gift boxes—are Show Headliners—

Salted Peanuts • Salted Cashews • Salted Mixed Nuts
Mixed Nut Kernels • Nut and Fruit • Popcorn
Peanuts and Raisins • Candy Nuts • Chocolate Toffee
Assorted Fruit Jellies • Chocolate Peanuts • Chocolate Coated Raisins
Peanut Brittle • All Nut Bars • French Nougat • Coconut Squares
Jelly Drops • Matinee Assortment • All Nut and Fruit Mix • Chocolate Supreme
Chocolate Hazels • Chocolate Brazils • Orange Milk Bar • Milk Chocolate Bar
Milk Chocolate Discs • Orange Milk Slices • Chocolate Mint Creams
Chocolate Fruit Crispettes • Layered Toffee • Dark Chocolate Mint Creams
Chocolate Mint Creams • Chocolate Assorted Cream • Chocolate Coffee Cream
Chocolate Mint Crisps • Chocolate Ginger Leaves • Chocolate Dessert
Gift Box Milks • Gift Box Plain • Peel Plain • Hard Centre
Chocolate Apricot Leaves • Chocolate Pineapple Leaves • Assorted Fruit Jellies

Also, Dulcet lines, including the nationally known Sky Mint and Honey Pastilles and Swan Lake Assortment.

Send this coupon for sample range to:
L. G. HUTCHINSON (Sales Manager · Cinema Division)
H.S. WHITESIDE & CO. LTD · LONDON SE5. *Phone: RODNEY 5432 (5 lines)*

Name

Address

K W S

The tastiest treat of our time

Duet

The New Frozen Confection MADE WITH RASPBERRY JUICE WITH A DAIRY CENTRE

ELDORADO PRODUCT

DUET—One Shilling. Another Eldorado "Double the Profit" winner for Cinema Sales. The nearest thing to Raspberries and Cream in the Cinema.

ELDORAD A SALES SE

Devon Creamery, St ndon, S.E.1. Tel.: V

KINE SALES
and
CATERING REVIEW
Supplement to
KINEMATOGRAPH WEEKLY
189, High Holborn, London, W.C.1
Telephone: CHAncery 3344
Advertising Dept.: 96, Long Acre, W.C.2
Circulation Dept.: 6, Catherine Street, W.C.2
Telephone: TEMple Bar 2468
Telegrams: Kine, Southernwood, Rand, London
"Kinematograph Weekly" is a member of the Audit Bureau of Circulation

ABC, DEANSGATE, RESTAURANT

n the front line f city catering

IMPROVEMENTS made to the ABC, Deansgate, cinema restaurant, as part of the cinema's modernisation scheme, have brought it to the front line of the city's catering establishments.

When the cinema trade was in its hey-day, renters' offices were more numerous and trade shows were held almost daily, the Deansgate restaurant was a popular trade rendezvous.

ABC purchased the cinema and restaurant in July, 1959, and closed them for four months from last May for modernisation. The purchase price, plus the cost of reconstruction, is stated to be about £125,000.

Over the wide main staircase from the foyer to the restaurant and cinema circle, there is a 46-light chandelier. New chairs and tables have been installed on the balcony overlooking the foyer, the stacking type chairs having metal frames and sandalwood seats and backs. Here there are 32 tables with a total of 88 places.

100 places

In the main restaurant, entered from the balcony, there are 25 tables with a total of about 100 places. At the doorway, a new paybox has been erected.

Wall decorations of the restaurant are mainly in chartreuse, with sprayed on colours and primrose frieze, and the ceiling in pale green, and mushroom, with the mouldings picked out in white and gold.

Two old-fashioned fireplaces have been bricked in. Ornamental mirrors are placed in wall panels and here and there is a framed portrait of a film star.

In a convenient position on the wall is the cinema's programme panel which gives the titles of the films showing and the times.

To facilitate the free movement of waitresses an extra door has been fitted to the still room, so that now there is an "in" and "out."

Stills new tea and coffee equipment has been installed, but no change has been made in the kitchen equipment, which includes gas ovens. Ventilation of the kitchen has been improved by the fitting of extra trunking. A staircase to the manageress's office on the upper floor has been walled off.

Upstairs there are two refrigerators for food storage and there is a new ice-cream conservator.

Full restaurant service is provided at the ABC, Deansgate, a feature being made of business men's three-course luncheons at 4s. 6d.

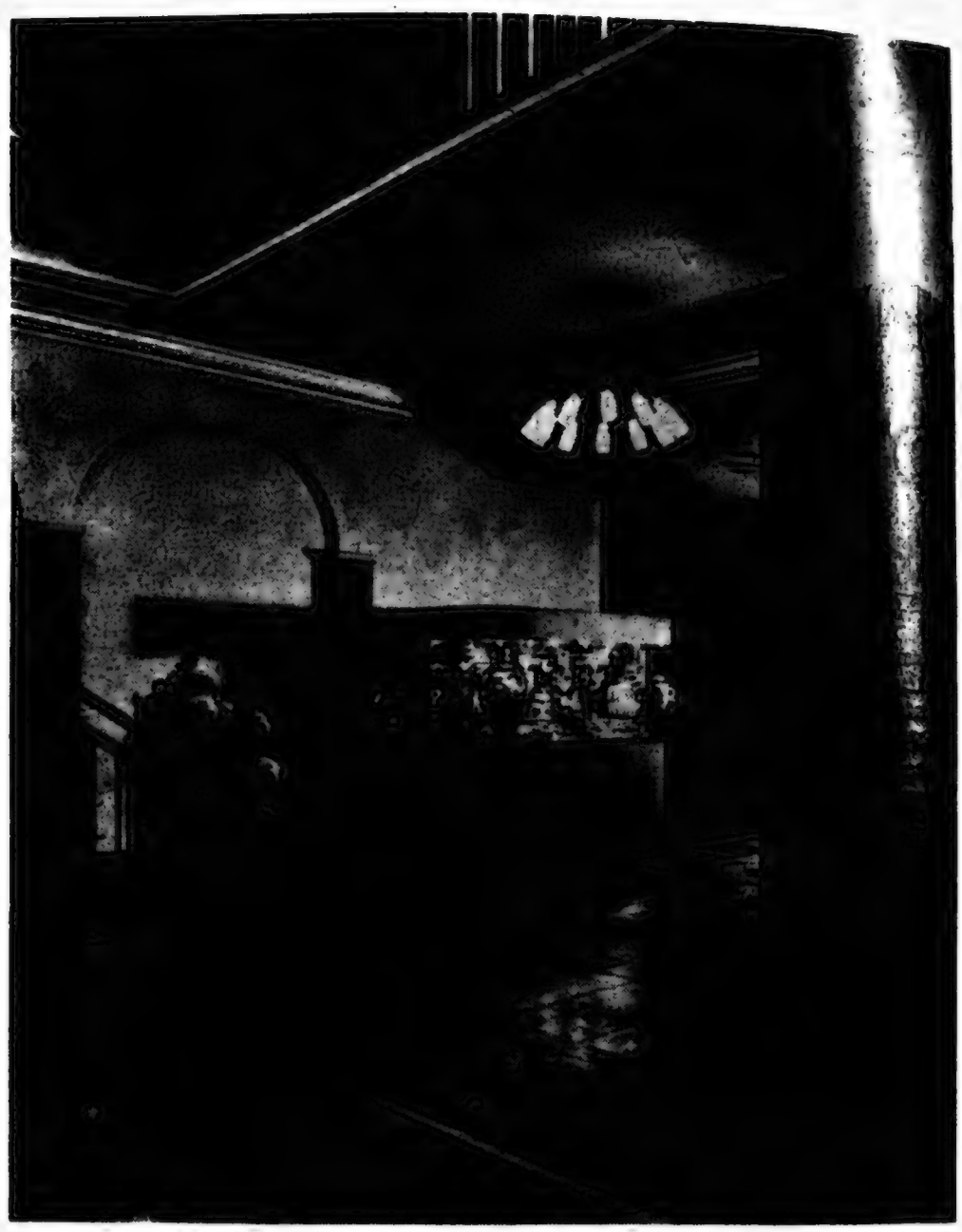
In the foyer of the cinema a new sales kiosk has been erected.

Catering manager for the theatre is H. G. S. Winch. Manageress of the ABC, Deansgate, restaurant is Mrs. M. Riding, who has been associated with ABC for four years. Before going to Deansgate she was assistant cafe manageress at the Capitol, Bolton.

A view of the main restaurant at the modernised ABC, Deansgate

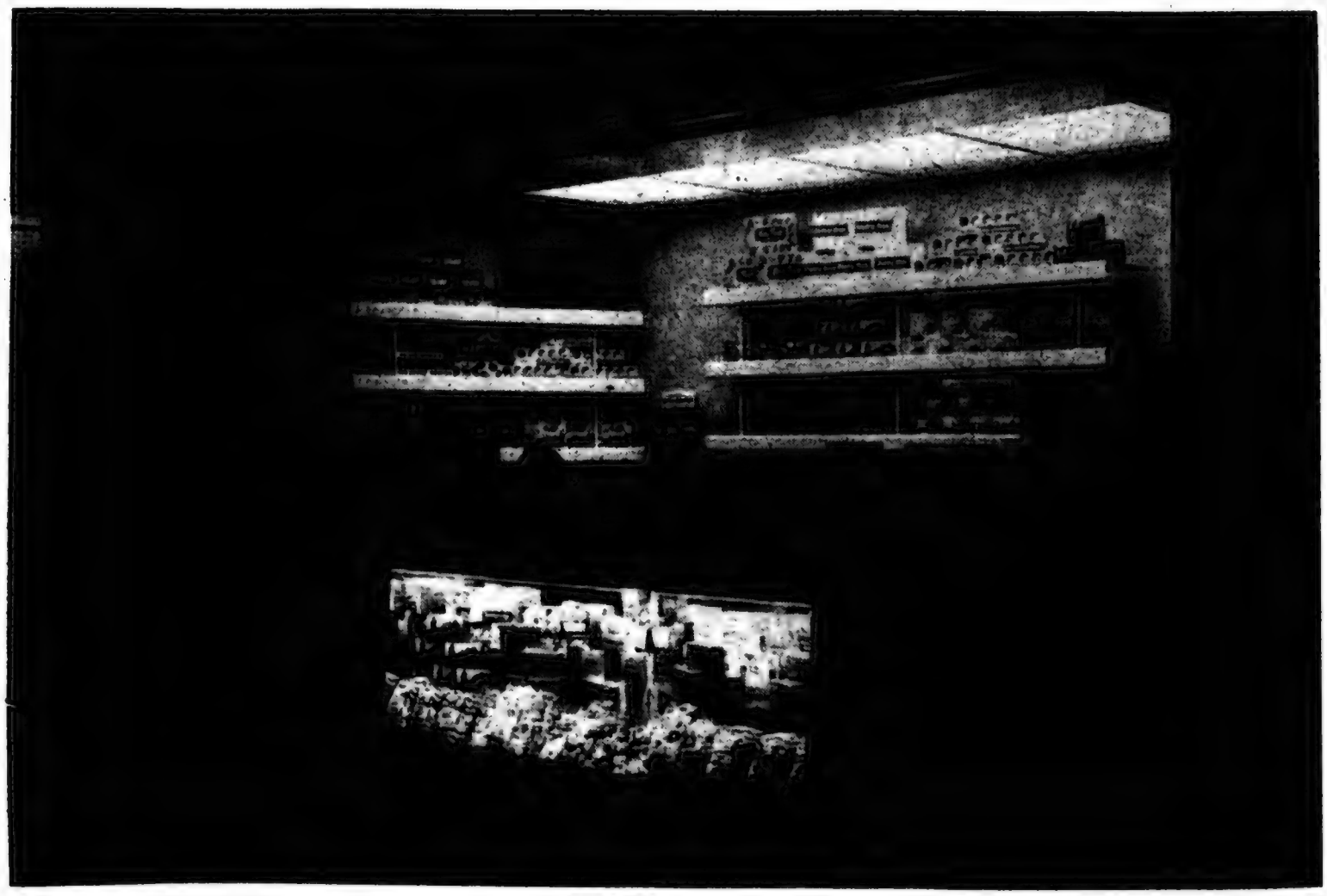
Part of the balcony cafe, from which the main restaurant is entered

SALES POINTS IN PICTURES



Right: the sales kiosk at the modernised ABC, Deansgate, cinema is entirely new. Strategically placed immediately opposite the pay-boxes it is simple in design with an excellent area for display, brilliantly down-lit. Its decoration and colouring are an integral part of the decor of the foyer which is based on a chartreuse motif

Below: at CMA's new Odeon, Hemel Hempstead, the pay-box comforms to the company's tradition. It is rear set in the foyer and is attractively decorated with a quilted plastic material. The kiosk has its stockroom immediately adjacent



Cool customers go for

Golden Orange Squash

And they're asking for more GOLDEN ORANGE SQUASH every week – it's the most popular cinema drink of all! Order plenty of Kia-Ora GOLDEN ORANGE SQUASH right away – and share in the *big* profits from this delicious *big* drink!

KIA-ORA CUP SQUASH DEPT., 33 RUSHWORTH STREET, LONDON, S.E.1. TELEPHONE: WATERLOO 3063

Ready for Christmas

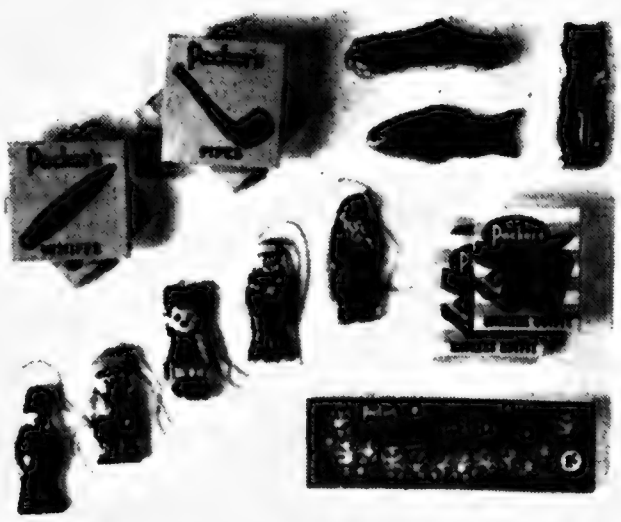
Special packs and wrappers are a feature stressed by nearly all companies as valuable aids to Christmas sales

A selection from the wide range by Van Houten

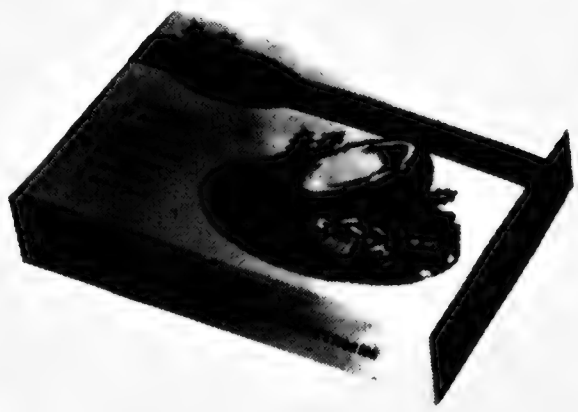
Variety in package and design by Keiller

Rocket Toblerone, Bears and Drums by Tobler

Three special packs offered by J. S. Fry



Novelty range from Packer's



Taverner's Buttered Assortment

Children's packs by Bonds

ALMOST CERTAINLY
LYONS MAID

More cinemas sell Lyons Maid than any other

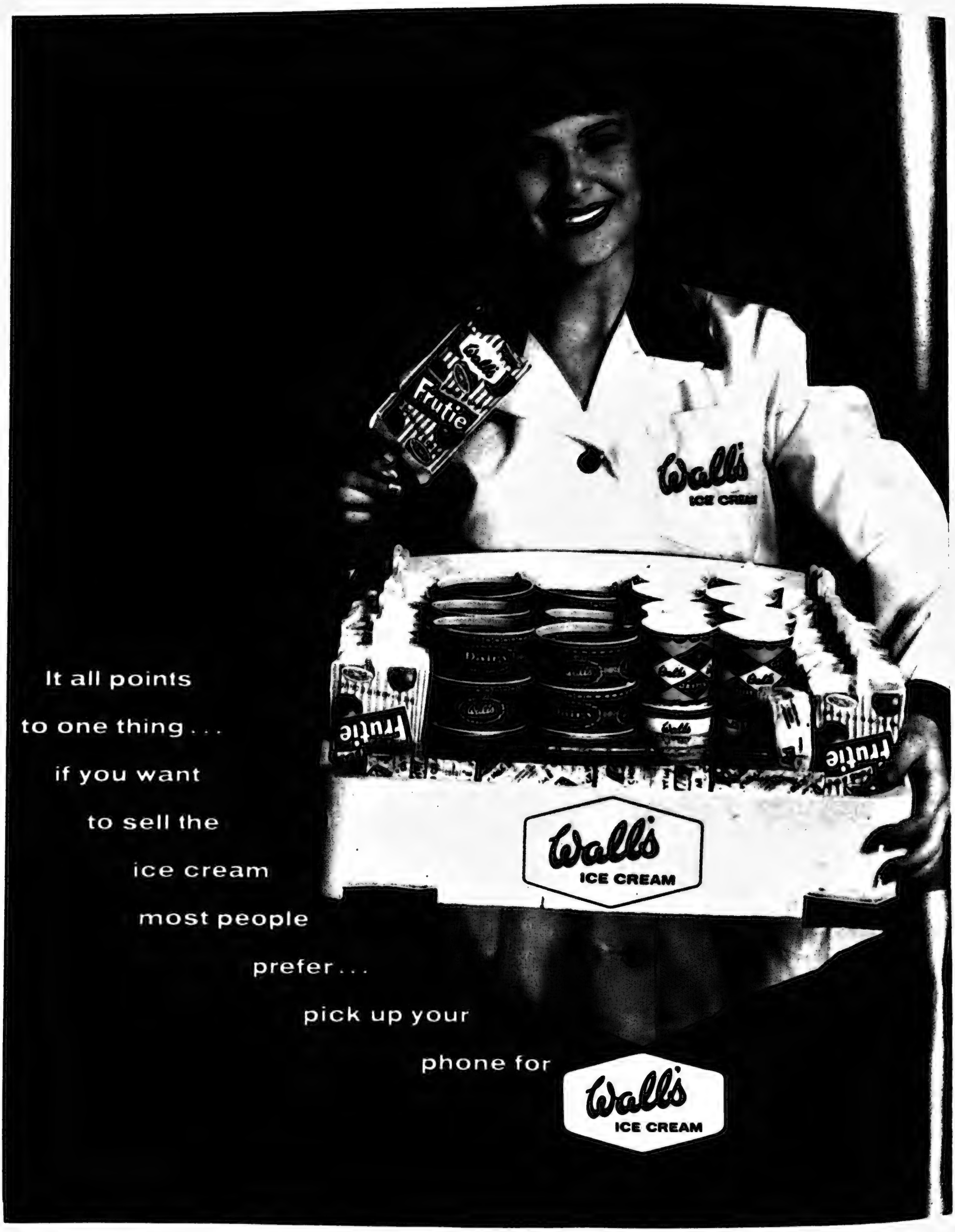
BECAUSE every member of Lyons Maid Cinema Merchandising Force is a specialist in the technique of auditorium sales and presentation.

BECAUSE Lyons Maid Tele-sales ordering system guarantees you prompt deliveries, in fact, just *what* you want, *when* you want it.

BECAUSE Lyons Maid are constantly innovating products specifically beamed at cinema audiences. Do you enjoy the benefits of fast-selling, top-quality products?

FOR BIGGER AND BETTER
ICE CREAM SALES
FOLLOW THE TREND TO

Lyons Maid


Walls
Frutie
Walls
ICE CREAM
Frutie
Frutie
Walls
ICE CREAM
It all points
to one thing . . .
if you want
to sell the
ice cream
most people
prefer . . .
pick up your
phone for
Walls
ICE CREAM

EWSLINES ON NEW LINES

...ew pack for ...inema sales

The bright and attractive wrappings for Van Houten's new shilling chocolate bars

A ...ntirely new pack for cinema sales has just ...en introduced by Van Houten and has ...ccessfully presented to ABC, Granada and ...oldo.

It ...nsists of shilling bars of chocolate in various flavours and in bright new wrapping designs. The varieties given this special treatment with cinema sales in mind are Finest Milk, Dessert, Coffee Milk, Lemon Milk and Orange Milk.

The small unit pack of one dozen makes it easier for the independent cinema to place a trial order.

Revolutionary

THE new Bassett's Liquorice Allsorts pack is more than just a new design.

It is, says the company, the outward sign of a revolutionary new packaging method that will ensure that the sweets reach the consumer in the best condition possible.

Inside the pack is a special Cellophane inner wrap which, it is stated, will keep the sweets factory fresh for a very long period. The design of the outer pack, by R. H. Talmadge Associates is definitely eye-catching.

Drip-dry

...ONSIDERABLE success has attended the in...oduction of a new fabric by Practical U...forms Ltd.

...is is a mixture of Terylene and Viscose: it i... drip-dry cloth with, it is claimed, all the ...ntages of nylon, but it is more porous and ...bent, due to the 33¼ per cent. Viscose ...nt. It has been introduced for the customer ... does not mind paying a little more for his ...orms.

No name

AN ADDITIONAL line has been introduced ... Kenyon Son and Craven in its cinema trade ...nge: this is the 2d. No-name Popcorns.

Intensive

AN INTENSIVE newspaper advertising cam...paign has been launched by Callard and Bowser ...or its Butter-Scotch and Cream-Line Toffee.

A total of 42 display advertisements in the three London evening papers will be carried ...etween this month and next March: these will ...e concentrated on Butter-Scotch.

The provincial press and poster advertising ...chedule for Butter-Scotch and Cream-Line ...offee started last month and continues into ...ecember. It will entail a total of 64 displays in ...irmingham *Sunday Mercury*, *Birmingham Mail*, ...heffield *Star*, *Coventry Evening Telegraph* and ...eicester *Mercury*; and 16-sheet poster sites for ... weeks in Birmingham, Sheffield, Coventry and ...eicester.

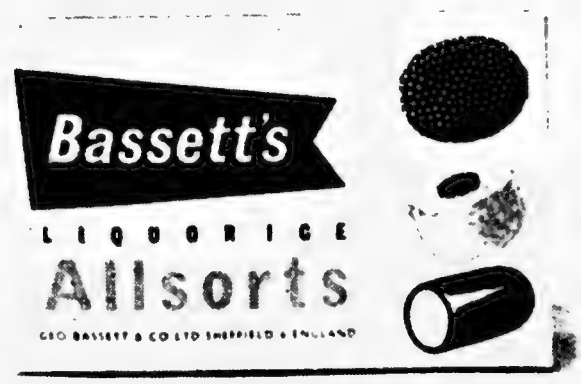
On television

VARIOUS products by W. and M. Duncan Ltd., are being featured in a series of 15-second spots this autumn on Scottish, Southern, Anglia, Tyne-Tees, Granada and Associated-Rediffusion channels at peak periods.

Dates are: Anglia, October 21, 23, 28 and 30; November 4, 6, 10, 13 and 17. Southern, October 21, 23, 24 and 30; November 4, 6, 7, 11, 13, 17 and 18. A-R, October 24, 26, 27 and 31; November 2 and 4. Granada, October 23, 26, 27, 28 and 30; November 2 and 3. Tyne-Tees, October 23, 25, 27 and 30; November 1 and 3 (all on Walnut Whips). Scottish, every

The display card for Welch's 1s. carton of Caramel Bon Bons is in red and yellow with a blue background

Gay and amusing display for Van Melle Fruitella in various flavours



Bassett's Liquorice Allsorts " new look "

Sunday, Tuesday and Thursday up to November 4 (Walnut Whips); every Sunday and Friday up to November 4 (Hazelnut); October 25 and 27; November 1 and 3 (Parisian Creams).

National sale

AFTER a month of distribution in London and the Home Counties, Romance, the 9d. bar of fine quality milk chocolate, was extended to national sale at the beginning of this month by Rolls Confectionery Ltd.

National distribution will be supported by 15- and 17-second spots on London television up to February 15, as well as by spots on certain regional networks.

National Daily and National Sunday newspapers are being used for campaigns between October 9 and March 12. The agent is C. J. Lytle Ltd.

Promotional plans

JOHN MACKINTOSH has arranged heavy promotional plans for seven lines this autumn.

Quality Street will be advertised with a considerable concentration of large spaces in the national daily press (*Mirror, Express, Mail, News Chronicle, Herald, Telegraph*). *The Belfast Telegraph* and *Aberdeen Press and Journal* will also carry Quality Street, and this heavy black and white advertising will be supported by colour advertisements in *Woman, Woman's Realm, Woman's Day, Woman's Mirror, Weekend* and *To-day*. The same copy theme will be used on the poster sites throughout the country during November and December.

In three ITV areas (North, Tyne-Tees and Scotland) a 45-second campaign will support the press, magazine and poster campaigns.

Week-End is being featured up to Christmas in *Woman's Realm, Woman's Day, Woman's Illustrated, To-day* and *Weekend*, where the colour can be properly emphasised. The theme will be based on the difference, freshness and flavour of the assortment. There will also be seven black and white half pages in the *Radio Times*.

Good News is to receive the stimulus of television on all ITV stations, the theme being "Good News for lovers of Good Chocolates"—the phrase with which the line was successfully launched in the press early this year. Advertising continues until Christmas.

The popular tv series "Don't go without Rolo" has been given a slightly different twist which, it is hoped, will be as humorous and popular as the last series, and, indeed as the line itself. Appearing on all ITV stations, these new commercials will be seen until early December.

Television is again the medium chosen to publicise Toff-O-Luxe, and the emphasis is on the goodness and high quality of Mackintosh's toffee. The commercials feature people who actually help to make the toffee in the factory at Halifax. To round off the series a retailer—again a genuine personality and not an actor—is shown recommending Mackintosh's toffee to the public. This campaign is on all ITV stations to the end of November.

Caramac is appearing in large spaces in the *Daily Express, Daily Mirror, News of the World, Sunday Pictorial, Reveille, Weekend* and *Glasgow Daily Record* until early December.

For Munchies, special positions in the *Daily Express, Mirror, Mail, Herald, Sketch, News of the World* and *The People* will appear until the week-ending December 3.

Wall's newest family brick, available everywhere this month, is Dairy Fudgee. A centre of fudge ice cream is surrounded with Dairy vanilla. The cost is 2s. for a brick, which serves four to six

Sales of Romance the 9d. dairy milk ch[illegible]late bar by Rolls Confectionery are aided by [illegible]two-tier dispenser and free Neapolitan [illegible]ting samples in the London ITV area

Ice cream depot

THE 327,000 people in the area bounded by Stiffkey, Happisburgh, Garboldisham and Watton are to be served by a new Walls' ice cream depot recently completed at Bessemer Road, Norwich. The cold store of the new depot, where ice-cream is kept at 50 degrees F. below freezing, can store a million portions.

Twenty-four staff serve with manager A. D. Wilson and this depot, which replaces [illegible] old one, is also the headquarters of Walls' [illegible]area manager, R. K. Everett.

Swiss holiday

CHOCOLAT TOBLER is running a n[illegible]onal competition, due to close on December 31, with a fourteen-day holiday in Switzerland fo[illegible] two people—or £150—as first prize. In addition there

continued on page 12

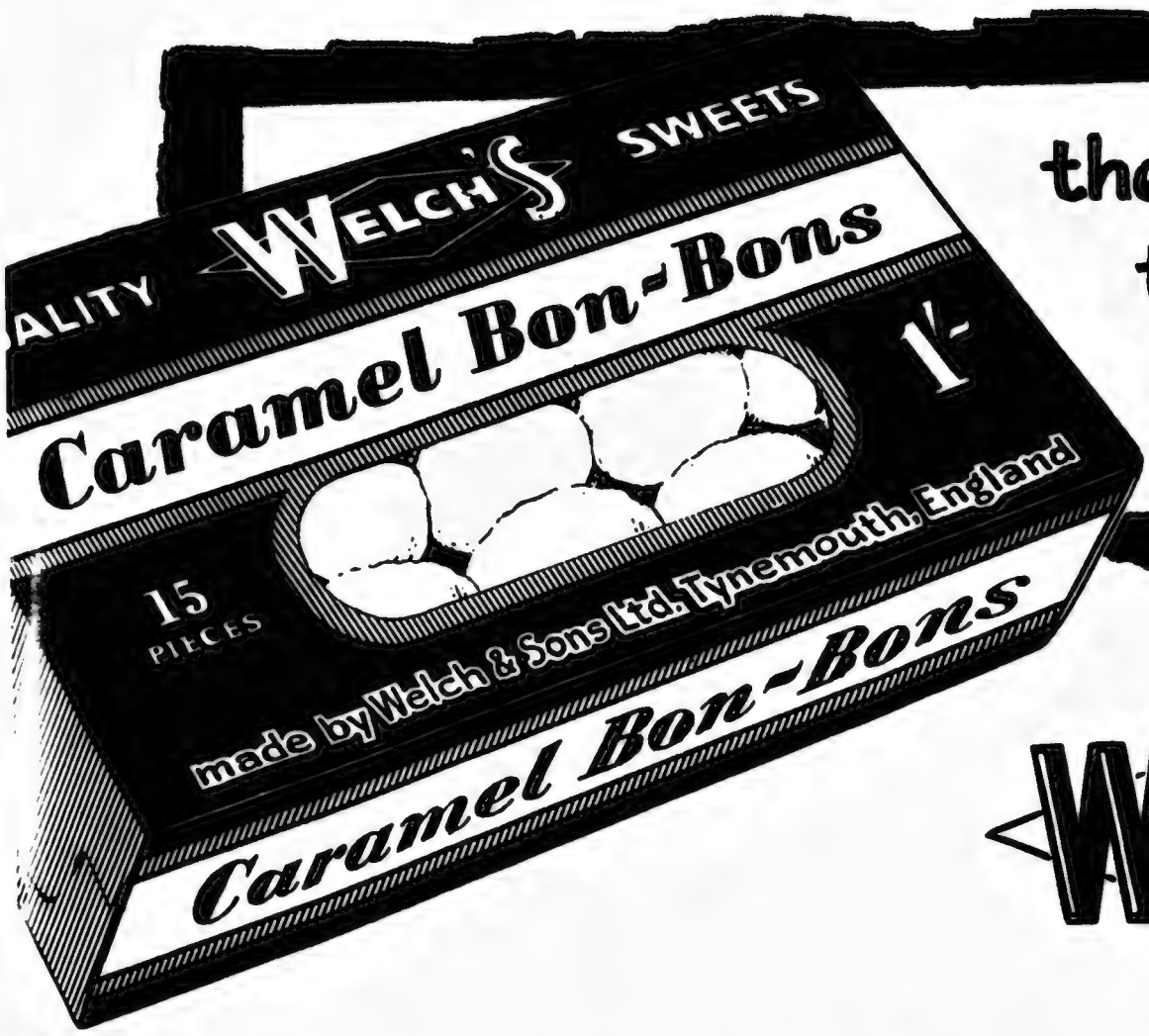
CRAVENS
ORIGINAL
FRENCH ALMONDS
Thinly coated · delicately flavoured

M. A. CRAVEN & SON LTD
FRENCH ALMOND WORKS · YORK

WELCH'S

Caramel Bon-Bons give pleasure . . . and profit

Everyone loves Welch's Caramel Bon-Bons, they're so right for the show.
Give your patrons the chance
to enjoy the creamy-taste-toffee
with the soft sugar coating. The extra quality,
the wonderful value and the attractive appearance make
Welch's Caramel Bon-Bons a *special* attraction.



the 1/- carton
that sells
on sight !

WELCH'S

Caramel Bon-Bons

MAKERS OF THE LARGEST SELECTION OF PACKETED SWEETS IN THE COUNTRY

WELCH & SONS LTD., TYNEMOUTH, NORTHUMBERLAND

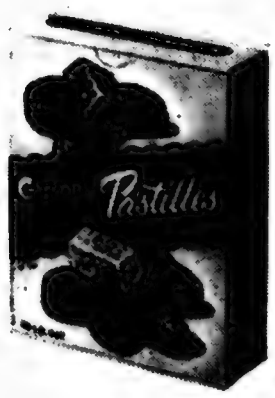
3 CASH REGISTER HITS
FROM
Carsons

Carsons *Milk Shake* **Chocolates**

Tops for glamour. Delicious liquid fruit centres, enclosed in smooth milk chocolate.

1'6
¼ lb. carton

Carsons *ASSORTED* *Pastilles*



A star attraction with the movie fans.

10½d. per ¼lb. packet

Carsons **Mascot**

Another 'best-seller' with cinemagoers. Assorted chocolates in colourful wrappers, packed in handy Cellophane bags.

1'- per bag

Get full details without delay from:

Carsons LTD • SHORTWOOD • BRISTOL

TELEPHONE: 653211

NEWSLINES—continued

will be consolation prizes of four cheques for £50 and fifty cameras complete with leather case.

Entrants will list in their order of preference eight features of Toblerone and will write a short Toblerone slogan on the entry form.

Entry forms are obtainable from all sales outlets and will be backed by point-of-sale material in the form of a large chateau centrepiece, showcards, window bills, competition leaflets and coloured posters.

Retailers will also participate. The trader who sells Toblerone to the winner will also receive a fourteen-day holiday in Switzerland for two people or £150.

Point-of-sale material to coincide with the Toblerone Swiss Holiday promotion due to close on December 31

PEOPLE IN THE NEWS

C. P. Favier (left), general manager of Eldorado Ice Cream Co. Ltd., presents J. H. Driver, of Eldorado cinema sales division, with a cheque and illuminated album at a dinner given in his honour by the " Boys " at the Parkway Hotel, Leeds, to celebrate 30 years' service with the firm and his 65th birthday

NTERS' NEWS

MGM engages 27 writers to work on film scripts

H 22 writers actively at work on scripts w MGM pictures, studio head Sol C. has revealed that five additional writers added to the list during the next two or eeks.

effort is being spared, according to Siegel, ain the most outstanding novelists, play- s and script writers available throughout the d and to assign them to projects for which are eminently suited.

example, MGM recently signed William Broadway's Pulitzer Prize-winning play- ght, to prepare the screenplay for "All Fall Down," based on James Leo Herlihy's novel, which is now near the top of the best-seller lists. The picture will be produced by John Houseman with an all-star cast. Inge is the author of such stage successes as "Picnic," "Bus Stop," "Dark at the Top of the Stairs," and "Come Back, Little Sheba."

Eric Ambler, famous British author of more than a dozen popular novels, is winding up the screenplay for "Mutiny on the Bounty," which Aaron Rosenberg is producing and Carol Reed directing, and which is due to start shooting on November 1. Marlon Brando and Trevor Howard head the cast.

Records

Richard Brooks, successful novelist and motion picture writer, is at work on the script of a new story titled "Inamorata," which he will also direct. It is his first production since the highly successful "Elmer Gantry" and will be his first at MGM since "Cat on a Hot Tin Roof," which is still establishing new box-office records wherever it plays.

Ray Bradbury is preparing the "Martian Chronicles" for producer Julian Blaustein.

Among the other outstanding writers now at work at MGM are: Ben Maddow, writing "Spinster," which Julian Blaustein will produce nd Charles Walters direct, with Shirley Mac- ine, Laurence Harvey and Jack Hawkins rred: Robert Ardrey and John Gay, com- eting "The Four Horsemen of the Apoca- se," also a Blaustein production which goes efore the cameras next month with Glenn ord, Ingrid Thulin, Charles Boyer, Paul Lukas, vette Mimieux and Lee J. Cobb heading the st, with Vincente Minnelli directing.

Arthur Sheekman, writing "Ada," which Lawrence Weingarten will produce and Daniel Mann direct, with Susan Hayward and Dean Martin starred: James Webb writing "How the West Was Won," to be produced as the first story film in the Cinerama process; John Michael Hayes, writing "Sweet Bird of Youth," based on the Tennessee Williams stage hit, which Pandro S. Berman will produce.

George Wells, writing "The Golden Fleecing," adapted from the smash Broadway comedy suc- cess, which Lawrence Weingarten will produce: William Roberts, writing "Over the Rainbow," which Anatole de Grunwald will produce: Julius Epstein, writing "A Light in the Piazza," which Arthur Freed will produce: John Paxton, writing "South of the Angels," based on Jessamyn West's novel, which John Houseman will produce.

Val Davies, writing "The Seagulls," for hich Lawrence Bachman will serve as execu- ve producer: William Driskill, writing "Voice t the Back Door," which Aaron Rosenberg will produce; Daniel Fuchs, writing "Souvenir," which Anatole de Grunwald will produce; Charles Schnee, writing "Two Weeks in Another Town," based on Irwin Shaw's highly popular novel, to be produced by John Houseman.

Frank Gilroy, writing "Thy Will be Done," which Paul Gregory will produce: Charles Kaufman, writing "Bridge to the Sun," which Jacques Bar will produce; Charles Beaumont, writing "Project 47," which George Pal will produce; and Meade Roberts, writing "In the Cool of the Day," which John Houseman will produce.

In addition, the studio has completed scripts on "Lady L.," written by John Michael Hayes, to be produced by Julian Blaustein and directed by George Cukor, with Tony Curtis and Gina Lollobrigida heading the cast: "Bachelor in Paradise," written by Charles Lederer, to star Bob Hope.

"I Thank a Fool," written by Karl Tunberg, to star Susan Hayward and Stewart Granger: "The Only Game in Town," written by Frank Gilroy, to be produced by Paul Gregory, and "The Travels of Jamie McPheeters," with a script by James Lee Barrett based on Robert Lewis Taylor's Pulitzer Prize-winning novel, to be produced by Lawrence Weingarten.

EUROPEAN PREMIERE OF 'SUZIE WONG'

RAY STARK'S "The World Of Suzie Wong," starring William Holden, Nancy Kwan, Sylvia Syms and Michael Wilding, will be given its European premiere by Paramount at the Plaza, Piccadilly Circus, on December 14.

The cinema will be given a "Hong Kong" setting and plans are being made for a number of other special highlights to support the film's send-off.

'House of Many Rooms' is bought by Columbia

COLUMBIA has bought "House of Many Rooms," a novel by Robin White, for filming by Philip Barry Productions.

"House of Many Rooms" is the second production on Philip Barry, Jr.'s independent schedule at Columbia. "Sail a Crooked Ship," with a screenplay by Bill Bowers, will be filmed by Barry for Columbia release as his initial production.

The novel, published in the United States by Harpers, deals with a New England missionary, his wife, two sons and a daughter living in a small village in southern India.

Box-office success for three from Anglo

ANGLO Amalgamated's new thriller "The Criminal," starring Stanley Baker, has just completed a pre-release engagement at Luton where it scored one of the best three box-office takes of any Anglo picture at the theatre. This follows its successful pre-release engagement at the ABC, Nottingham.

"The Criminal," awarded a diploma of merit at the Edinburgh Film Festival, will open at the Plaza, Piccadilly, on October 23. It was produced at Merton Park Studios by Jack Greenwood, and directed by Joseph Losey from the screenplay by Alun Owen.

Anglo's latest Peter Rogers Comedy, "Watch Your Stern" is doing very good business on its coastal pre-releases and has established an all-time Sunday record for any Anglo picture at the ABC, Plymouth. The previous Anglo Sunday record was held by a film which played Easter Sunday.

The company expects the film to be among its top pictures of the year on London release, which commences on the ABC circuit on October 24. The release will be backed by a comprehensive publicity campaign.

Following the success of the re-issue engagements of Anglo's "Carry on Nurse," the film has been booked to three halls in Yorkshire, the Hippodrome, Sheffield, the Cecil, Hull, and the Plaza, Leeds.

Butcher's gets Pavilion date for 'Gentle Trap'

BUTCHER'S FD has got a West End booking for "The Gentle Trap." It will be screened at the London Pavilion—the provisional opening date is October 28.

Trade show of "The Gentle Trap," which stars Spencer Teakle and Felicity Young, will be at The Celluloid Theatre, tomorrow (Friday) at 10.45 a.m.

The picture has an A certificate and is 5,273 feet in length.

Presley musical trade show

HAL WALLIS's "G.I. Blues," starring Elvis Presley in his first picture since completing his army service, will be trade shown by Paramount at the Plaza Theatre, London, on Tuesday, October 25, at 10.30 a.m.

continued on page 22

KIA-ORA
CUP SQUASH
GOLDEN ORANGE SQUASH 1/-
also ORANGE or LEMON 6d
Firm favourites with every audience
Kia-Ora Cup Squash Dept. 33 Rushworth St., London, S.E.1 WAT 3063

GEORGE MINTER
PRESENTS

The dynamic drama of y

Mad about 'BEAT' L ing for 'KICKS'

'BEAT

EXCITING 'BEAT' TUNES

★

'MADE YOU'
'I DID WHAT YOU TOLD ME'
Sung by
ADAM FAITH
and
'BEAT GIRL'
'THE STRIPPER'
'IT'S LEGAL'

★

MUSIC COMPOSED AND ARRANGED BY
JOHN BARRY
Played by John Barry and His Orchestra featuring The John Barry Seven

★

ENTIRE MUSIC TRACK
RECORDED ON LONG PLAYING RECORD BY
COLUMBIA RECORDS

DAVID FARRAR
NOELLE ADAM
CHRISTOPHER LEE
ADAM FAITH
introducing **GILLIAN HILLS**

STORY & SCREENPLAY BY DAIL AMBLER

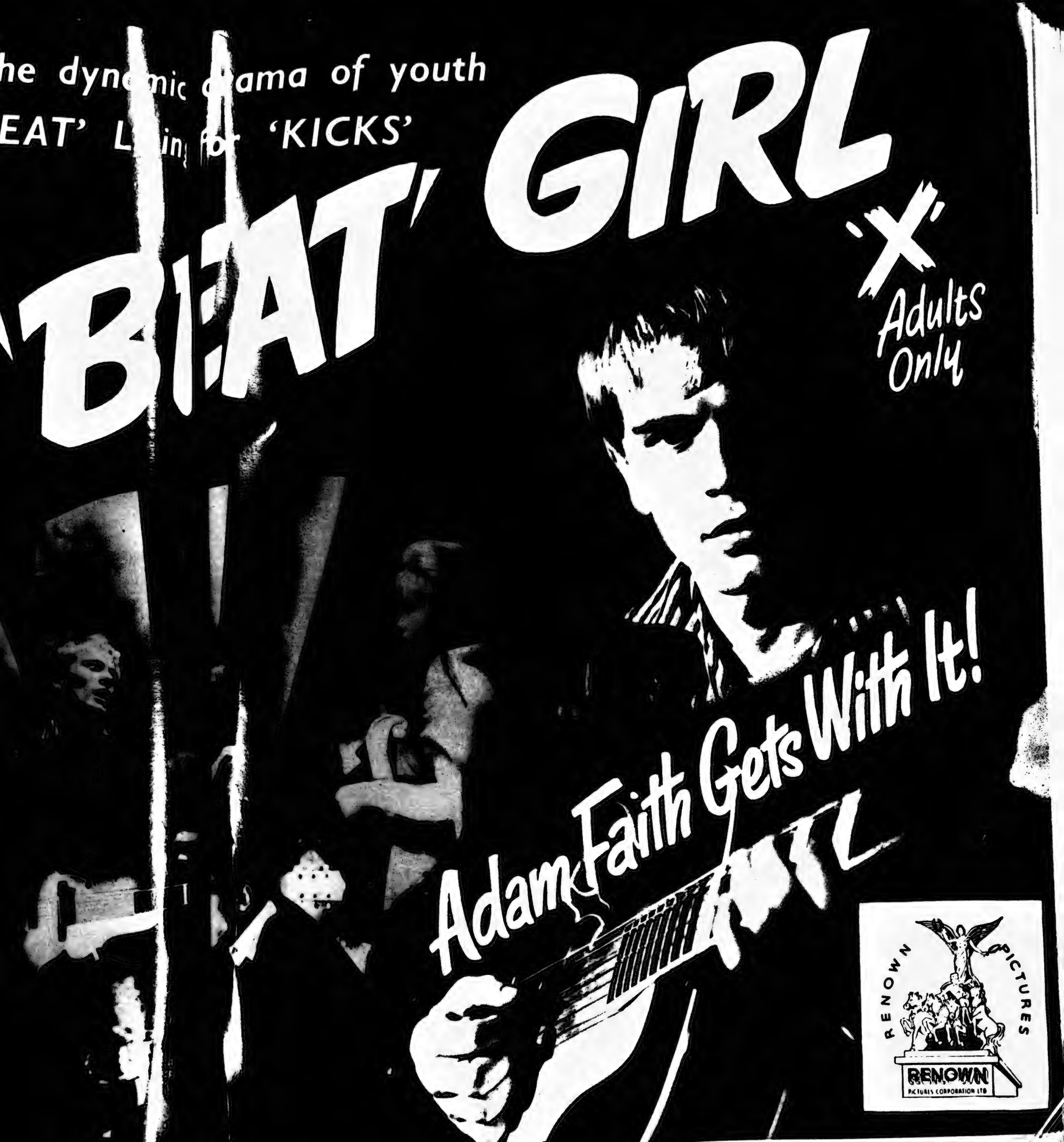
Produced by GEORGE WILLOUGHBY
Directed by EDMOND T. GREVILLE

he dyn mic d ama of youth
EAT' L in for 'KICKS'

BEAT GIRL

X

Adults Only



Adam Faith Gets With It!

RENOWN PICTURES

RENOWN
PICTURES CORPORATION LTD

Production

by BILL EDWARDS

BECOMING part of the fixtures at Walton Studios these days is the Caralan production set-up, headed by executive producer David Rose and producer George Fowler.

Caralan moved into Walton in May to make "Dr. Blood's Coffin"—and has been there ever since. "Dr. Blood" was the first instalment of a four-picture contract which Rose has with United Artists. This was followed by "Snake Women" and currently shooting for Caralan is the screen version of the stage comedy, "Mary Had a Little . . ."

Veteran American director Eddie Buzzell is making this one—his first ever in England—and the cast is headed by French beauty Agnes Laurent, John Bentley, Hazel Court and Jack Watling.

Actor-comic

Former actor-comic Buzzell started his career in musical comedy and went on to make some of the best known Hollywood pictures, including "Woman of Distinction," "Song Of The Thin Man."

Caralan is now considering a fourth subject for near-future production. Probable choice: an Anglicised re-make of "Brewster's Millions."

All the Caralan productions are made for the international market with a middle-of-the-road budget and a realistic schedule.

Producer Fowler, a highly experienced—and ingenious—film-maker, believes there is no reason why quality pictures should not be made in a comparatively short time, and proves his point by lopping weeks off first-feature schedules.

And David Rose underlines the point by explaining: "With falling attendances two or three weeks saved on a schedule can mean the difference between profit and loss at the box-office."

\+ + +

BRYAN FORBES has been signed to write the screenplay of the third Cary Grant independent production for Universal International. It's an untitled romantic adventure set in the Middle East and is based on an original script called "One Arabian Night" by Sidney Carroll.

The story is planned to go before the cameras next spring, with locations in North Africa and Hong Kong.

\+ + +

JON PENNINGTON'S "Shadow of the Cat," which starts shooting at Bray on November 7 will not be made in association with Hammer, as I reported last week. It is Pennington's own BHP production for Universal International.

Hammer will, however, start work Monday on "A Taste of Fear," which Jimmy Sangster is producing from his own original story and screenplay. Seth Holt directs this Columbia release, which goes on a fortnight's location in the South of France before returning to ABPC Elstree for interiors. The stars: Susan Strasberg, making her first film in England, Ronald Lewis and Ann Todd.

\+ + +

SAFARI . . . Henry Geddes and Johnny Coquillon of World Safari have moved from Craven Street to 77, Dean Street, W.1. Their new telephone number: GERrard 8361.

\+ + +

"SOME LIKE IT COOL" is the leave-nothing-to-the-imagination title of Britain's latest nudist picture now being completed in London by director Michael Winner following extensive location sequences at the Marquis of Bath's Longleat estate. Adrienne Fancey produces.

\+ + +

MGM British is to enter the television film field. Plans are now being made under which Metro will participate in two major television series and it is expected a start will be made early in the New Year.

Meanwhile, the Boreham Wood studios are heavily occupied with feature film work. Three of the stages are devoted to set building for Fox's "Cleopatra," and the production is planned to move there in mid-September. Dmitri de Grunwald's "Topaze" for Fox starts on November 7 and this will be followed by Metro's own "The Four Horsemen of the Apocalypse."

Set for May: Sol Siegel's production "I Thank a Fool," with Stewart Granger and Susan Hayward.

\+ + +

THE new re-recording and dubbing theatre opens shortly at Twickenham Studios.

At the same time the directors hope to complete all the construction work and re-equipping that has been carried out during the last 18 months.

Stephen Dalby, who for many years was with Ealing, has been appointed director of sound and will be in full charge of all recording operations at Twickenham. Guido Coen has now been appointed studio and production controller, in charge of studio and production operations.

\+ + +

NEWBERY-CLYNE Associates, the production company set up between Bruce New[illegible], former managing director of Republic in this country, and Lionel Clyne of Unifilms [illegible] bought the film rights of T. S. Stribling's [illegible] "Fomombo."

They plan to put the property befo[illegible]

continued on page 25

LINE-UP . . .

. . . to watch actor Jack Watling on [illegible] of Caralan's new comedy "Mary [illegible] Little . . ." at Walton Studios. Thir[illegible] the left is producer George Fowle[illegible] production manager Buddy Boot[illegible] lighting cameraman Desmond Dic[illegible] At the camera is director Eddie [illegible] and next to him is the film's exe[illegible] producer David Rose

PHONE GER 0831 5
STUDIO FILM
LABORATORIES LTD
TITLE & INSERT MAKERS TO
THE PRINCIPAL PRODUCERS
71 DEAN ST. LONDON W 1

JDChambers&PartnersLtd
titles for feature and TV films
GER 0719

Two Faces of Dr. Jekyll
for Hammer Films

'Watch Your Stern' gets under way at Putney

Almost 250 people were guests of Anglo Amalgamated, producer Peter Rogers and Associated British Cinemas aboard the *Zodiac*, on a trip from Charing Cross Pier to the Regal cinema, Putney. Occasion was a special late night publicity launching of the Peter Rogers production " Watch Your Stern " for ABC managers, their local press, civic officials and national newspaper gossip writers. Top left hand corner: Stars Hattie Jacques, Noel Purcell and Joan Sims, and ABC managers wave as the *Zodiac* leaves Charing Cross pier. Above : Hattie Jacques and Joan Sims receive their " iron rations " as they board the boat; B. Gleitzman (Ritz, Balham), A. W. Leonard (Majestic, Mitcham), A. Short (Mayfair, Tooting), H. Collier (ABC, Croydon); L. Holman (ABC, Streatham), Mr. Alberry (Tooting newspaperman), F. Barton (Elephant and Castle), Noel Purcell, A. McCoy (Commodore, Hammersmith), R. Andrews (Plaza, Catford); Mrs. Leslie Fletcher, Mrs. J. F. Hayes (Mayoress of Hammersmith), Councillor J. F. Hayes (Mayor of Hammersmith), Noel Purcell, Joan Sims, Mrs. J. W. Perotti, Councillor J. W. Perotti (Deputy Mayor of Fulham), Hattie Jacques. Below: Councillor and Mrs. G. R. Dimond (Mayor and Mayoress of Wandsworth) and J. J. Kaye, manager of the theatre, inspecting the guard of honour of Sea Cadets at the Regal; The mobile float for " Watch Your Stern "; Guests aboard the *Zodiac*

Television

—by TONY GRUNER

OF ALL the entertainment projects that Sir Michael Balcon has faced in his long years in show business, one of the most unenviable chores must be his decision to present between six to eight spectacular dramas for the ABC network.

His task is unenviable for many reasons. Sir Michael is both a perfectionist and also a very busy man.

His activities include the production of at least one major feature a year, the chairmanship of Bryanston Films, membership of the board of directors of the programme company for N.E. Scotland, membership of the Films Council, and of the governing body of RADA, as well as several other important show business interests, some of which he desires to keep hush-hush at the moment for strictly business reasons.

Energy

It may surprise some to learn that Sir Michael will be celebrating his 65th birthday next January, for his looks, his energy and his diverse activities belie his age.

Sir Michael was approached some months ago by Howard Thomas and Robert Clark to participate in the work of the successful Armchair Theatre series. It was thought that a man with his long and distinguished experience in show business could add further lustre to the drama programmes of the company.

His contacts with the cream of the British acting profession would, it was thought, enable him to bring over to ABC some of the top-rank stars and writers who, up to now, have shied away from television.

Says Sir Michael: "I was delighted with the offer, as I find there is a wonderful excitement and challenge in television. At the same time, I pointed out that I was strictly a newcomer and intended to be very humble as far as my knowledge of this new medium was concerned."

Four subjects

Since then, Sir Michael has selected four subjects for his special tv presentations. They are "Rain," based on the Somerset Maugham novel, "Wuthering Heights," an adaptation from the Emily Bronte novel, a new play "Gina" and a comedy subject, which is currently being scripted by T. E. B. Clarke, for many years associated with Sir Michael and his Ealing comedy films.

How has he set about tackling these assignments? Says Sir Michael:

"I have approached my job with considerable humility. Every Friday I drive to Teddington studios, and spend most of the day closeted with Sydney Newman, head of ABC drama, his colleagues, the script editors and directors of the company.

"I have been amazed at the speed and intensity of the output of television in spite of so many pressures which ABC like any other tv drama department is subjected to.

"Perhaps the biggest thrill is to enjoy the immediacy of the medium and to feel a complete atmosphere of the 1960's down at Teddington studios. It reminds me of the early pioneering film industry days which, unfortunately in some ways, are no longer with us."

Sir Michael Balcon

Sir Michael has found many problems in getting even one play suitably launched for ABC. There was the case of "Rain," when he had selected Diane Cilento to star in the play and hoped to get a famous male star to play opposite. Unfortunately, at the last moment, the star's agent felt that as the actor was already playing a difficult and leading role in the West End, he could not be spared to take part in the two weeks' rehearsal needed for "Rain." And so, a further search goes on for another leading man of star calibre.

Sir Michael has also learned some of the important differences in a script suitable for a feature film compared with one needed for a 60-minute tv play requiring two breaks to allow for the commercials.

Commercials

Not that he is opposed to commercial breaks —"I find the three-act tv play can be just as satisfying in the hands of a good writer, and the breaks, like the interval for a three-act stage play, are a great assistance to a writer in presenting his plot and in developing character and action throughout the script."

What makes Sir Michael's task a difficult one is his great reputation throughout the country. He knows that with his name attached to the credit card the play must be of superlative quality, well-acted with at least one big name star, and supported by the best sets and music that ABC can afford.

There must be a certain problem facing Sir Michael, although he never mentions it—how far will the budget go for his

At the present moment, no one in prevented him from trying to select actors on the grounds of the cost. It however, that, like all drama compan in ITV and the BBC that "the sky is limit."

Several ITV companies are already production costs, which have mounte high in recent months, and Sir Michael that even ABC will shortly be unde re-survey in this direction.

There is only one example of a comp viding plays at a deliberate and calcula This is John Woolf's Anglia Television for prestige reasons, is prepared to put plays a year to prove to viewers and well as, possibly, the Pilkington commit Anglia could do bigger things if it facilities or a larger and more lucrative

Subjects

Sir Michael must also be careful in selecting the subject matter for his plays. Not too popular, or the dramas will be slammed by the critics, not too esoteric or the much-feared TAM ratings will tell of large-scale switch-overs to the other side. To a certain extent, this talented film producer is a prisoner within the contradictions of the ITV network.

Originally it was hoped that his plays would be 90-minutes—now it looks as if only one will be of that length. The rest because of other stations' contractual obligations will have to be 60 minutes.

He has also found that to attract really outstanding writers to television is no easy thing. Most of the best men and women favour writing either directly for the stage, where if the play is successful it can be later sold for films or even adapted for television, or writing direct for feature films.

This in turn, has its effect on the number of big name stars who are prepared to appear on television. Like the writers, they find there is more money and prestige by working for films or the theatre.

Demands

Moreover, the strain of appearing in a tv play is far greater than for a film or the West End stage, so their financial demands, backed by their agents, are sometimes astronomical.

Thus Sir Michael has many problems to contend with in his search for something special in tv drama presentation.

Yet Sir Michael, with the energy and enthusiasm of a man 30 years younger appears undaunted by these problems.

And it is clear that he won't allow any his plays to be transmitted until they have the qualities that will do justice to himself and his reputation in the industry and throughout the country.

Television Society appointment

THE Council of the Television Society appointed Miss A. M. Lane as administrative secretary of the society. Miss Lane was formerly assistant secretary and joined the society in

The hon. secretary, G. Parr, recently entered hospital for heart trouble and has been given indefinite sick leave.

CEA Executive Committee meeting—October 12

A.—The committee received the report of the finance and management committee which included the following items:

(1) A copy of a report dealing with CEA finances and subscriptions. This report sets out rates of subscription to the association which will be recommended to the general council for adoption at its meeting on November 9. If adopted the new rates will come into force as from January 1, 1961. By circulating this report following the meeting of the executive committee, it was intended that an opportunity would be afforded both to delegates as well as branches to consider the proposals before the general council made its decision on November 9.

(2) The association has renewed its annual subscription to the Union Internationale de l'Exploitation Cinematographique.

B.—The committee has noted letters of thanks from the British Legion for the co-operation of members of the CEA in connection with Poppy Day, as also from the British Film Institute for the contribution towards the London Film Festival.

C.—The committee received the report of the joint committee of the Five Associations, attached hereto.

REPORT OF THE JOINT COMMITTEE OF THE FIVE ASSOCIATIONS

(i) The committee received a report of the all industry ad hoc technical committee on the quality of sound replay in cinemas. This committee, of which Dr. Knopp is a member, was set up following complaints from exhibitors (inter alia) of the poor quality of sound reproduction in cinemas. The report, of which a copy is attached, makes recommendations directed to each section of the industry, i.e., production, distribution and exhibition, and it has been agreed that each section should take the report back to its own council for examination and discussion. In regard to the section dealing with exhibition, emphasis was made at the meeting of the committee to the recommendations dealing with the preparation of exhibitors' cue sheets which, it was stated would be very valuable to producers. It is understood that in addition to this report a further report is expected from the BKS on the same subject and, if this is available in time, copies will be obtained.

It will be remembered that some while ago a suggestion was made that the film industry should consider the possibility of obtaining control of a third television channel if, in fact, it became available as a result of future Government policy. A sub-committee was set up to examine this suggestion, but after lengthy discussion the sub-committee reached the conclusion, which has been endorsed by the committee, that the proposition to seek industry control of a prospective third channel was an unworkable one. On the other hand, it was agreed that the suggestion that the distribution of programmes to cinemas by electronic means instead of the present physical transportation of cans of films should be kept in mind and that the general conception, whilst perhaps not at present practicable, should not be totally abandoned. It was also agreed that the CEA should, in its deliberations in regard to the future of television, not overlook the possible importance of being able to arrange for large screen television presentation of particular items by means of landline.

(iii) The views of the CEA regarding X films as approved by the general council at its meeting on July 13, 1960, were endorsed by all sections of the committee, it being understood that each section would endeavour to bring home to its members the significance thereof.

(iv) In 1958 the committee considered an appeal from the three London Schools of Dramatic Art for financial assistance, and as a result the two main producer associations and the KRS made substantial contributions. The CEA did not, however, then contribute. The committee was informed that the schools were still in need of financial help and that there was consequently a call for increased support from the film industry. It was agreed for the CEA that this matter would be taken back for consideration by the CEA executive committee.

(v) A suggestion by British Organisers, Ltd., that the film industry should co-operate in mounting the International Photo-Cine Fair in 1961 was declined.

(vi) Reference was made to a communication which had been received from an MP following the abolition of entertainments tax on the lines that the trade might like to recognise the event by re-equipping the House of Commons cinema which was somewhat out of date. Before, however, discussion on this matter had progressed to any extent, John Davis informed the committee that The Rank Organisation had already, as it seemed that there might be some delay, taken the initiative and G.B.-Kalee had now completed the installation of new projectors, etc. The committee expressed appreciation of the action taken by The Rank Organisation.

It was agreed in connection with the paragraphs of the report as follows:—

That the report of the all industry ad hoc technical committee on the quality of sound replay in cinemas, as well as the report of the BKS when it became available, should be submitted to the CEA technical committee and that that committee should in due course examine the two reports, not only from a technical point of view, but also from the point of view of economics. The technical committee would then submit its views as to the appropriate action on the part of exhibitors to the general council. It was agreed that the technical committee, which has not met for some time, should be reconstituted as follows: E. J. Hinge, J. X. Prendergast, E. C. Rogers, G. H. Lee, H. Lambert, CMA, ABC, J. D. Richards, T. W. Clarke, A. Spencer-May, E. F. Pinkney, L. Knopp.

After lengthy discussion it was agreed to refer the appeal for financial help for the London Schools of Dramatic Art to the officers for further examination, the officers to report back to the Finance and Management Committee in due course.

The committee also expressed appreciation of the action taken by The Rank Organisation in regard to installation of new projection equipment in the House of Commons.

D.—The committee received and adopted the report of the joint committee of the CEA and KRS.

REPORT OF THE JOINT COMMITTEE OF CEA AND KRS

(i) In regard to complaints made by the CEA concerning the operation of the RAFCC cinema at Feltwell, it was reported for the KRS that an investigation into the complaints had taken place and a letter from the RAFCC was now awaited, which letter it was hoped would satisfy the committee. It was therefore agreed that the matter be deferred until the next meeting.

(ii) For the CEA a report was made of the debate which took place at the last meeting of the general council regarding censorship certificates and a general discussion on the subject followed.

(iii) On behalf of the CEA it was reported that its general council had considered the request that guests should be admitted to specified AKC cinemas, but the general secretary had been instructed to obtain further information from the KRS which had accordingly been requested in a letter dated September 16. The KRS representatives emphasised that in their view, and contrary to the CEA view, the suggestion did not visualise the admission of the general public to the AKC cinemas, but only guests accompanied by a serviceman. It was agreed that the matter be deferred pending a reply from the KRS to the CEA's letter, following which the CEA would refer the request to those commercial cinemas which would be affected.

(iv) Barring disputes.—Case 236: Bar by Seamore, Maryhill Road, on Cambridge New City Road, Glasgow. It was unanimously agreed to recommend to the KRS "That the Seamore, Maryhill Road, Glasgow, shall lose its bar on the Cambridge, New City Road, Glasgow, in respect of all subjects played for three days at the George, Glasgow."

Case No. 239: Bar by Regal, Wadebridge, on Regal, Delabole. It was unanimously agreed to recommend to the KRS "That the bar by the Regal, Wadebridge on the Regal, Delabole, remains in respect of all films dated at Wadebridge within eight weeks of Newquay playdate, but the committee's recommendation does not apply to Newquay pre-releases."

E.—The contents of a letter received from the Ship Carbon Company to the effect that as from September 26, 1960, the price of carbons should be increased by 15 per cent. on account of increased production costs, was noted. It was agreed that in accordance with the usual procedure Dr. Knopp should investigate the items of production costing at an early date and report back and should, at the same time, consider whether any economy could be effected as a result of further standardisation of types. A further point which would also be considered would be the extent to which suppliers' profit margin could be justifiably affected by any increase in the manufacturers' costs.

F.—The Association is to be represented by the general secretary at a conference organised by the National Union of Teachers at Church House, Westminster, when there will be sessions dealing with the cinema.

G.—The association will be represented at a meeting of the UIEC in Milan on October 20 and 21 by E. J. Hinge and the general secretary. In regard to an invitation from the UIEC that for the forthcoming year a British delegate act as president of the UIEC, the committee has expressed the view that such invitation should be accepted.

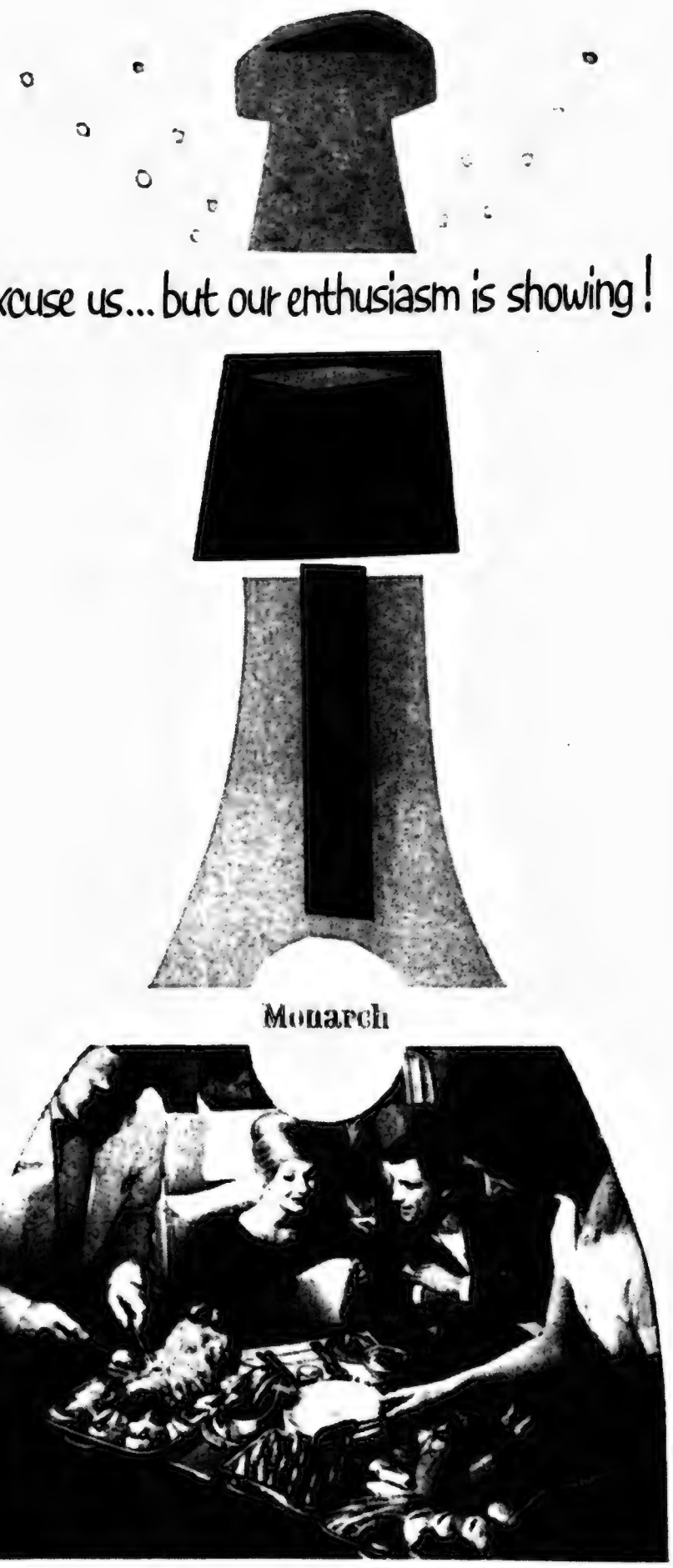
H.—A reference having been made by the AIC to the Performing Right Tribunal by way of complaint against the discount scale applicable to fees paid by members of exhibitor associations of differing sizes, the committee is taking steps to have the CEA joined in such reference so that the interests of the Association can be watched. The association's solicitors are being instructed accordingly.

I.—A report has recently been circulating to the effect that some film companies might be contemplating the sale of the television rights in their films to the new station which is due to open in Dublin within the next year to 18 months. This report gave rise to the question as to what would be the attitude of the CEA if such films were in fact televised on the Dublin station, and the committee felt that there should be clarification of association policy in such circumstances. The committee therefore expresses its firm conviction that in such circumstances there would be no alternative but for the CEA, in protection of the legitimate trade interests of its members, to regard such producer or renter as being in the same position as a producer or renter who made films available to television in this country.

J.—One of the branches has drawn attention to the fact that in a recent issue of *Far East Film News*, Twentieth Century-Fox has indicated that amongst its current producers is David O. Selznick. An enquiry has been made of Twentieth Century-Fox in London as to whether Mr. Selznick is concerned in any films which are now in release in this country by Fox or are likely to be in release in the future, and a reply is awaited.

K.—The committee has noted with pleasure the announcement by the President of the Board

continued on page 25



Do forgive this lapse from our usual reticence. But there are reasons. Three of them to be precise.

First, we've got the world's best and fastest jet to New York—BOAC's 707. What's more, we've got the world's best engines to power it—Rolls-Royce, of course. And to crown it all, we're offering the world's finest daily service between London and New York—the new "Monarch", the Golden Service.

Why 'golden'? Step aboard and see the golden trolley and our other golden touches. Then you'll see . . . our enthusiasm is only natural.

B·O·A·C Monarch

RENTERS' NEWS—continued from page 15

Pathe Pictorial prepa[res] six new features

FOLLOWING the completion of its 300th colour edition tw[o] eeks ago, Pathe Pictorial has had camera units operative in variou[s] reas of the country. Typical of the many new features being produ[ced] are the six subjects which typify the diverse activities of the Pictoria[l] nits.

The first, "21st Century Clothes," is an attempt to create a co[n]ption of the clothes which will be worn in the year 2000.

Another subject presents Carboni and Carbonita, the Swedish illu[sion]ists, in two of their baffling tricks. The vaudeville act was spotted b[y] Pathe while appearing on the English stage.

With the growing public interest in swimming, Pathe production r[e]ently moved to Huddersfield, home of Olympic Gold Medallist Anita Lons-brough, for an unusual action sequence on Susan Hollgate, three-y[ear]-old swimming protege. There is every possibility that Miss Brough[e] may take part in this subject giving it an increased news impact.

Another of the new subjects again stresses action and excitemen[t] this time in the form of a revolutionary new type of fire crash tender inv[ented] to deal with "plane disasters beyond the boundaries of an airfield."

At Ryedale, a couple have converted the local station, now di[s]used, into a home and tourist centre. This story is said particularly to lend itself to the Pictorial colour treatment.

A West Country highlight is the filming of the only woman harbour-master in Britain during the course of her duties.

10,000 STOCKISTS IN ABC PUBLICITY TIE-UP

AS A RESULT of one of the most comprehensive exploitation schemes devised by Associated British Cinemas, 10,000 tobacconists in all parts of the country will participate in a special campaign for the Anglo Amalgamated comedy "Watch Your Stern."

The campaign is in collaboration with Players' "Anchor Cigarettes." It calls for 30 stockists in each area, in which there is an ABC theatre, to display a specially prepared crown poster featuring the film in their windows. This poster will be supplemented by the use of stills and other publicity from the film.

ABC will arrange for special foyer displays using posters, display cards and banners and have concluded arrangements with Players for special prizes for those theatre managers adjudged to have created the most attractive display.

This exploitation is yet another angle of the comprehensive campaign on "Watch Your Stern." Already there is a special incentive scheme for managers for which Nat Cohen and Stuart Levy have donated £300 in prizes while, last Thursday, the film was presented to the London suburban press at a novel midnight press show which was preceded by a trip down river.

MGM releases five new film to the three big circuits

MGM is to release a new picture every week from now until the [end] of the month. Five films will be shared between the three top circuits.

Rank release theatres in NW London are now playing "Bel[l] Ringing." Arthur Freed's feature starring Judy Holliday and Dean M[artin].

On Monday, the ABC circuit started general release playdates of "[Some] From The Hill," the Sol C. Siegel production which stars [Robert] Mitchum, Eleanor Parker, George Peppard, George Hamilton, [Brett] Sloane and Luana Patten.

On October 24, CMA's National circuit is to show two MGM re[leases], "The Time Machine," George Pal's production starring Rod Taylor, [Alan] Young and Yvette Mimieux, and "Rich, Young and Deadly," an [Albert] Zugsmith production starring Mickey Rooney, Terry Moore and [Dan] Duryea.

The month ends with the general release on October 31 of "The [Giant] of Marathon," a Titanus-Galatea-Lux production, which stars [Steve] Reeves, Mylene Demongeot, Daniela Rocca and a cast of thousands.

continued on page 24

EVIEWS

ontinued from page 10

ng World War II, but subsequently "con-ed out" and is now responsible for ica's "peace time" missile programme. The competently characterised, introduces nce and suspense, plus the thrills of slick nage fiction at the start, but soon dissolves welter of technical detail and face-saving Its attempt to set von Braun's contribu- "space" research against his war crimes ly doesn't come off. Ticklish booking.

—Wernher von Braun, interested in rockets hildhood, becomes a dedicated scientist and pioneers experiments for the German Space Rocket Society. The organisation attracts the attention of the Army and during World War II von Braun takes charge of the rocket base at Peenemunde and is ordered to concentrate on the V-2. He's assisted by Reger, a staunch Ger- and fiancé of Elizabeth, a colleague ing the Allies. Von Braun perfects the V-2 but his wife, Maria, cannot understand gard of man's moral code. When Ger- overrun, von Braun surrenders to the ns rather than the Russians and works on rocket projects in the States. William Taggert, a U.S. major who had lost his wife and child during a V-2 raid, claims that von Braun is a criminal and hounds him. Finally, von Braun triumphantly fires a rocket into space after Russia had launched her sputnik and is hailed an American hero.

Production.—The picture has popular sentiment and creates tension early on, but immediately the "hero" becomes a solid American citizen, or rather scientist, it gets bogged down in words and technicalities. Curt Jurgens tackles a difficult chore with considerable skill as von Braun, but cannot conceal the character's uneasy conscience towards the end. James Daly never lets up as the Nazi-hating Taggert, Victoria Shaw and Gia Scala make the most of the slight feminine interest as Maria and Elizabeth, and the rest also convince. The staging and dovetailing of newsreel and library "shots" impress, but fail to strengthen the film's slender box-office chances. Many Londoners may find it harder to take than the V-2's.

Points of Appeal.—Beguiling title, star and U certificate.

The Unstoppable Man

itish Lion. British (U). Featuring Cameron itchell, Marius Goring and Ann Sears. Pro-uced by John Pellatt. Directed by Terry Bishop. reenplay by Alun Falconer and P. Manning Brine. Director of Photography, Arthur Grant. usical Director, William McGuffie. 6,110 *feet. Release not fixed*

CRIME MELODRAMA, set in the heart of ndon. It concerns an industrialist who outwits s small son's kidnappers by adopting big busi-ess methods, yet is under some obligation to Scotland Yard. A keen, well-balanced cast and a esourceful director slickly handle the taut tale, hile authentic backgrounds heighten realism. t'll hold and thrill the majority. Good British "second."

Story.—Jimmy, young son of James Kennedy, a London chemical combine's American born chief, is abducted by international crooks. Kennedy decides to fight the gang, bossed by Feist, a smooth customer, his own way and ignores Scotland Yard's Inspector Hazelrigg. The mob demands ten thousand pounds ransom, but the wily Kennedy deposits twenty. As Kennedy thought, Feist's stooges start quarrelling over the loot and leave clues. Meanwhile, Hazelrigg and his men quietly move in and eventually Feist's Hampstead hideaway is discovered. Kennedy visits Feist alone, carrying more money, and beats Feist to the draw with a flame-thrower. The police then pounce, the gang's busted and Kennedy and Jimmy are reunited.

Production.—The picture wastes little time promoting the basic battle between Kennedy and the gangsters, and ends in a spectacular rough house. Cameron Mitchell, the American star, thoroughly convinces as "go it alone" Kennedy. Harry H. Corbett makes a sinister Feist, Denis Gilmore is natural as Jimmy, and Ann Sears scores as Kennedy's understanding secretary. Its supporting characters, too, are sharply drawn. It has no love interest, but the small child sentiment is shrewdly plugged, and the London exteriors cover a wide range.

Points of Appeal.—Exciting story, competent team, showmanlike treatment, good atmosphere, quota ticket and U certificate.

Dentonville

Mayfair. American. No Certificate. Directed by R. John Hugh. Featuring Jeanne Rainer, Ted Marshall and Charles Martin. 6,700 *feet approx. Release not fixed*

SAVAGE and sexy American small town melodrama. It's about a headstrong college girl heiress who does a bit of slumming, becomes pregnant and goes berserk in a vain attempt to destroy her unborn child. The by-play, involving a shyster lawyer and a sadistic cop, is as lurid as the main plot, but its leading players stoutly bat on the sticky wicket. Inevitably, the Censor has given the opus the brush off, but there's no denying it proves that crime and promiscuity don't pay. Exploitable industrial hall "gimmick" offering.

Story.—Joan, motherless daughter of Dr. Denton, benevolent owner of a small town, secretly mixes with working class teenagers. Eddie Mercer, an illegitimate orphan, attracts Joan and later she discovers she's pregnant. She wants an abortion, but Eddie strongly disapproves. Eventually, Joan tells her father, but, meanwhile, Sam Ingram, Denton's lawyer, gets to hear. He takes matters into his own hands and tries to blackmail Denton into giving him a cut of the Denton estate. During all this, Eddie is jailed and beaten up by the local police chief, also an illegitimate orphan. Through Vicky Smith, a tarnished lady, Eddie secures legal aid. Impatient, he breaks out of prison, but Joan follows him through a swamp and shoots him dead.

Production.—The picture tells a seamy tale, yet, despite its emphasis on sex and violence, finds some genuine human interest in the dilemma of the wayward "heroine's" doting doctor father. Jeanne Rainer thoroughly convinces as the spoiled, uncontrollable Joan, Sue Ellis is at once brash and understanding as Vicky, Ted Marshall makes a manly Eddie, and Charles Martin has his moments as Doctor Denton. Its supporting players, too, register. The interiors and exteriors are hardly lush, but fit its drab and turbulent action. And the dialogue is, to put it mildly, forthright.

Points of Appeal.—Meaty tale and powerful exploitation angles.

The Boatmen

Rank. Italian (U). Totalscope. Photographed in Eastman Color. Directed by W. Tourjansky. Featuring John Derek, Elsa Martinelli and Dawn Addams. 8,136 *feet. Release November* 28, 1960

ROMANTIC melodrama, superbly photographed in Totalscope and Eastman Color. It deals with a young Tsarist cavalry officer who suffers shameful treatment at the hands of an unscrupulous general, but, following hard labour as a Volga boatman, has his revenge and finds belated happiness. The initial scenes, depicting the hero's marriage to a beautiful princess, are magnificent, but as soon as its action switches to the towpath continuity weakens and its pace slackens. Stilted English dubbed dialogue is an additional impediment, but at least the opus ends on a hectic and ecstatic note. So-so "double bill."

Story.—At the magnificent wedding reception after her marriage to dashing cavalry officer Alexis Orloff, Princess Irina breaks down and confesses she is expecting a child by her guardian, General Gorew. Alexis immediately attacks Gorew, is court martialled, stripped of his rank and banished to a disciplinary camp. Irina helps Alexis escape, but is subsequently shot by a pursuing guard and dies. Alexis eventually reaches the Volga and becomes a boatman. Later, Mascha, an innkeeper's comely daughter, and Alexis fall in love and Mascha gets Alexis a passport. Meanwhile, Gorew's superior learns the truth about Gorew and relieves him of his command. Finally, Gorew chases Alexis and a terrific fight ensues, but Alexis triumphs. He is then told he can rejoin his regiment, but he prefers life with Mascha.

Production.—The picture makes an auspicious start amid all the pomp and pageantry of Russia's pre-World War I regal and military circles, but soon slithers down the social scale. John Derek makes a handsome Alexis, Dawn Addams and Elsa Martinelli, both easy on the eyes, contrast effectively as Irina and Mascha, and Charles Vanel convinces as the ruthless Gorew, but the rest are heavily handicapped by the childish English dialogue. True, the boatmen are lusty without being vulgar, but the "waterfront" activity is, nevertheless, humdrum and reduces the hero's second romance to "Peg's Paper" level. The colour photography is, however, superb and partly atones for an uneven script and verbal shortcomings.

Points of Appeal.—Uninhibited tale, international stars, Totalscope, Eastman Color and U certificate.

Reissue

Roman Holiday

Paramount. American (U). Directed by William Wyler. Featuring Gregory Peck, Audrey Hepburn and Eddie Albert. 10,616 *feet*

REISSUE of the picture originally reviewed in KINE., July 30, 1953. It was described as a scintillating, heart-warming, romantic comedy, staged in Rome. The original review said "It's not only the laughter but the love story of the year. . . . Grab it at all costs! Excellent general booking and marvellous woman's film." Frail yet intriguing plot, delightful team work of box-office co-stars, apt and attractive title, irresistible feminine angle and unbounded exploitation possibilities.

New British standards for projector spools

TWO new projector spool sizes, of 800 ft. capacity for 8-mm., and 1,200 ft. capacity for 16-mm. film, are incorporated in the revised British Standards, BS2013 and BS2014, 1960.

The 800 ft. size is not manufactured at present but its future use is foreseen, and to ensure uniformity in future practice it is considered expedient to establish dimensions for such spools.

The incorporation of the 1,200 ft. size in the revised edition of BS2014 follows strong representations made two years ago to the British Standards Institution that the recognition of a spool of this capacity was justified, as the size was particularly suitable for many scientific and documentary films and 25-minute television films.

The revisions bring the two standards more in line with American ones, and this will be helpful in the ultimate achievement of a world standard through the International Organisation for Standardisation (ISO).

Both revised editions maintain most of the requirements and dimensions laid down in the 1953 editions. Copies may be obtained from the British Standards Institution, Sales Branch, 2, Park Street, London, W.1, price 4s. 6d. each. (Postage will be charged extra to non-subscribers.)

RENTERS' NEWS

—continued from page 22

IRWIN ALLEN WILL DIRECT FOX'S 'BOTTOM OF SEA'

ROBERT GOLDSTEIN, 20th-Fox executive in charge of production, has signed Irwin Allen to produce and direct the multi-million dollar production, "Voyage to the Bottom of the Sea."

After two years of preparation, the picture goes before the CinemaScope cameras on January 16, in De Luxe Colour, with an international all-star cast. It is based on Allen's original story, with screenplay by Allen and British playwright Charles Bennett.

Allen, whose "The Sea Around Us" won an Academy Award several years ago, will engage in the most ambitious underwater photography ever attempted for a Hollywood production. Footage will be shot in all seven seas, and under the Polar Cap.

Raoul Walsh will direct and produce his own original story, "Marine Let's Go."

John Twist is writing the screenplay and Walsh hopes to get the film before the cameras on December 1 with a top cast. Subject of the story is a little-known episode in Marine Corps history.

Arrangements

Emperor Haile Selassie has personally received Edward Leggewie, representative of Darryl F. Zanuck, and Bernard Farrel, production assistant, upon their arrival in Ethiopia to set up preliminary arrangements for location filming there of "The Short Cut," which Zanuck will produce for 20th Century-Fox release in the early spring.

"The Short Cut" is being scripted from the novel by Ennio Flaiano and Zanuck is negotiating for one of the industry's top male stars to fill the leading role.

Darryl F. Zanuck is now engaged in Paris on the final editing of "The Big Gamble," starring Juliette Greco, Stephen Boyd and David Wayne.

"The Big Gamble," an original screen story by Irwin Shaw, was directed by Richard Fleischer in CinemaScope and Eastman 52-50 Color.

Sam Katzman, now producing "The Wizard of Baghdad" for 20th Century-Fox, has signed a new three-picture contract with the company.

"Gentlemen Pirates" will be first before the cameras. Mel Levy is scripting, and production starts in early November. A still untitled original screenplay, by Jesse Lasky, Jr. and Pat Silver, about Mississippi gamblers, will be the second film. The third: "Cypress Gardens," an original by Lou Morheim, which will be shot entirely on location in Florida.

"The Wizard of Baghdad," Katzman's current venture, stars Dick Shawn, Diane Baker and Barry Coe. This CinemaScope, De Luxe Colour comedy is slated for December release.

'Roman Holiday' to be re-released

PARAMOUNT will re-release William Wyler's "Roman Holiday," starring Gregory Peck and Audrey Hepburn.

For her role as the princess who has a romance with a commoner, Audrey Hepburn won an Academy Award as the year's best actress. The picture, Wyler's first comedy in almost 20 years, was filmed entirely in Rome. Other leading players are Eddie Albert, Margaret Rawlings, Tullio Carminati, Hartley Power and Harcourt Williams.

Wyler was both producer and director. The screenplay was written by Ian McLellan Hunter and John Dighton from a story by Hunter.

MGM's holiday choice is Pasternak picture

MGM's "Where The Boys Are" will be the company's American Christmas-New Year attraction. The company will back the Pasternak comedy with one of the strongest advertising and promotion campaigns of the year.

The selection of the holiday playdates makes it two in a row for Pasternak whose most recent production "Please Don't Eat The Daisies" began its release as MGM's Easter attraction.

With a lineup of new, young stars—Dolores Hart, George Hamilton, Yvette Mimieux, Connie Francis, Jim Hutton, Barbara Nichols, and Paula Prentiss—the story is pegged to the comedy and romance of the Fort Lauderdale, Florida vacation season.

In CinemaScope and colour, the film, based on Glendon Swarthout's best-seller, was directed by Henry Levin.

Enthusiastic notices for Livingstone film

EDWARD JARRATT'S "A Man Of Certain Glory," a featurette in Eastman Color about David Livingstone, which has been showing at the Leicester Square Theatre, certainly hit the press headlines.

The *News of the World* described it as "This magnificent film." The *Jewish Chronicle* said: "A lovely picture," and "I trust it will have the world-wide exhibition it so richly deserves."

The Star: "Another very well photographed travelogue." Fred Majdalany of the *Daily Mail* specially commended it: "The subject of this entertaining prototype is David Livingstone . . . it is a workmanlike blend of travelogue and portrait sketch."

The Times: ". . . the shots of the Victoria Falls are magnificent, and the sincerity of the film's purpose is evident throughout." Leonard Mosley of the *Daily Express*: ". . . it is certainly the sincerest film of the week."

Distribution is by Rank FD.

Eros re-releases two double bills

EROS is doing very well with two re-release programmes, "Elephant Walk" and "Road To Bali" and "The Bridges at Toko Ri" and "Welcome Stranger."

"Elephant Walk" and "Road To Bali" is an all-Technicolor U programme. Peter Finch and Elizabeth Taylor are the stars of "Elephant Walk," and "Road to Bali" features the famous Bob Hope, Bing Crosby, Dorothy Lamour comedy team.

"The Bridges at Toko Ri," in Technicolor, stars William Holden and Grace Kelly, and "Welcome Stranger" stars Bing Crosby.

● Mannie Land has been appointed Leeds branch manager of RFD. For the past 17 years he has been a sales representative in the Leeds territories.

ROYAL PREMIERE
UI's 'SPARTACUS'

Princess Margaret will atten- charity premiere of UI's Bryna pro.. "Spartacus," on December 7.

Among the guests at the premiere- of the St. John Ambulance Brigad. be Kirk Douglas, head of Bryna ar of "Spartacus," Milton R. Rackmil. dent of UI. Americo Aboaf, vice-pr and foreign general manager of UI.

Other stars of the film include La Olivier, Jean Simmons, Charles Lau. Peter Ustinov, John Gavin and Curtis.

"Spartacus" was produced by Ec Lewis with Kirk Douglas as executive ducer. Stanley Kubrick directed.

'Trials of Wilde' returns to London

EROS's "The Trials of Oscar Wilde," in Technicolor and Technirama, starring Peter Finch, Yvonne Mitchell, James Mason, Nigel Patrick, Lionel Jeffries and John Fraser, opens for a season at the Paris-Pullman Cinema, Chelsea, on Thursday, October 27. This booking follows the recent record-breaking run at the Cameo-Poly, Regent Street.

News has been received from South Africa and the U.S of the outstanding success of this British picture.

In South Africa, at the Broadway Cinema, Cape Town, the film drew a record audience all three sessions were fully booked each day. In America the film, which has been re-titled "The Man with the Green Carnation," is enjoying a very successful run at the Hollywood Paramount Theatre.

Disney's 'Jungle Cat' at Studio One

A NEW Walt Disney picture opens at Studio One, Oxford Street, on Friday, Octobe "Jungle Cat," claimed to be the most ng of the True Life Adventure series.

Central figures in the picture are wo jaguars, whose courtship and subseque life together has been photographed by the T ni- color cameras.

Rank FD reissues in the money

THE progress of the reissue films "A wr Like Alice" and "The Glenn Miller S y" continues with great success, claims Ran D. The Essoldo, Clapham Junction, and he Essoldo, Camberwell, both report their b st takes since "The Square Peg."

"A Town Like Alice" stars Virginia fe- Kenna and Peter Finch with Marie Lohr, P ee Houston, Jean Anderson and Maureen Swa on. Joseph Janni produced, Jack Lee directed

"The Glenn Miller Story" stars J s Stewart and June Allyson with Charles D k George Tobias and Henry Morgan. It s produced, in Technicolor, by Aaron Rose g

PRODUCTION

—continued from page 18

some time next year. It will be made ation with Monego Films of California for locations in either Spain or with interiors in London.

SHOOTING NOW

C ELSTREE.—"The Naked Edge" (U Artists), producers George Glass and Walter Seltzer, director Michael An on; **"Don't Bother to Knock"** (Ha wood for Warner-Pathe), producer Fra Godwin, director Cyril Frankel on loca ; **"A Taste of Fear"** (Hammer for umbia). Producer Jimmy Sangster, direc Seth Holt. Starts on location in the S h of France on Monday; **"Whitehall, S W.1"** (tv series), produced by Ian Warren.

BEACONSFIELD.—"I Promise to Pay" (Independent Artists for Anglo Amalgamated), producer Norman Priggen, director Sidney Hayers.

BRAY.—"The Curse of the Werewolf" (Hammer for UI), produced by Tony Hinds, directed by Terence Fisher.

MERTON PARK.—"Scotland Yard" series (Anglo Amalgamated), producer Jack Greenwood, director Peter Duffell.

MGM BOREHAM WOOD.—"Five Golden Hours" (Anglofilm) produced and directed by Mario Zampi; building on three stages for 20th-Fox's **"Cleopatra."**

NEW ELSTREE.—"Operation Stogie," producers The Danzigers, director Ernest Morris (starts tomorrow, Friday); **"The Cheaters"** (tv series), producers The Danzigers, director Max Varnel.

PINEWOOD.—"Cleopatra" (Fox), producer Walter Wanger, director Rouben Mamoulian; **"Treasure of Monte Cristo"** (Tempean for Regal) producers Bob Baker and Monty Berman, director Bob Baker. Starts on location in Italy on Monday.

SHEPPERTON.—"The Guns of Navarone" (Open Road for Columbia), producer Cecil Ford, director J. Lee Thompson; **"The Queen's Guards"** (Michael Powell Productions for 20th-Fox), producer-director Michael Powell; **"The Greengage Summer"** (Columbia), producer Victor Saville, director Lewis Gilbert; **"The Horse Masters"** (Disney), producer Walt Disney, director Bill Fairchild; **"Nearly a Nasty Accident"** (Britannia), producer Bertram Ostrer, director Don Chaffey; **"Weekend With Lulu"** (Hammer Columbia), producer Ted Lloyd, director John Paddy Carstairs.

TWICKENHAM. — "Double Bunk" (Anfare for Bryanston), producer George Brown, director Pennington Richards.

WALTON.—"During One Night" (Viola), produced and directed by Sidney Carrie; **"Mary Had A Little . . ."** (Caralan UA), producer George Fowler, director Eddie Buzzell.

OUR FILMS

—continued from page 11

and "Murder By Contract"; and "Never Take Sweets From a Stranger" (British) and "Come Dance With Me" (French), have been doing very good business. And the former has another week to go.

\+ + +

THE OTHER Columbia bill, "All The Young Men" (American—A) and "Anna Of Brooklyn" (Italian—U), got off to a surprisingly good start. The fabulous Gina Lollobrigida is in the latter and she's quite a crowd puller.

\+ + +

THERE was no West End hall available for "Home From The Hill" (MGM—Cinemascope), but it had an airing at the Queen's, Bayswater. It didn't make a very big impression, but has shaped well in pre-release spots.

\+ + +

THE British Lion unit programme, "The Mobster" and "City Of The Dead," has taken some very useful money in the provinces. It goes out on November 21 and may well prove a turn-up.

\+ + +

LASTLY, a couple of money-spinning re-issue "twin-sets" from Eros. First, an all Technicolor bill, "Elephant Walk," featuring Peter Finch and Elizabeth Taylor, and "Road To Bali," featuring Bob Hope and Dorothy Lamour. It's a wow! Second, "The Bridges At Toko-Ri," featuring William Holden and Grace Kelly, and "Welcome Stranger," featuring Bing Crosby. It, too, is cutting quite a dash.

NEWS OF THE WEEK

—continued from page 7

'Save our cinema' appeal to Lord Rank

KINGSWOOD Urban Council is to make an appeal to Lord Rank in an effort to prevent the Odeon cinema there from being converted into a bowling alley.

The approach to Lord Rank will probably take the form of an unofficial letter asking for reconsideration of his decision to close the cinema.

IN BRIEF

● Leeds and District cinema managers are holding their Annual Film Ball on Friday, November 11, at the Capitol Ballroom, Meanwood, Leeds.

● An application by Star Associated Holdings for an ice rink, possibly a bowling alley, and for the manufacture of ice, on a site in Kirkstall Road, Leeds, has been granted by the Leeds Corporation Town Planning and Improvements Committee.

● Margate Watch Committee has agreed that cinema opening hours shall be extended to 11.45 p.m. from January 1, 1961.

● Although Margate has had no trouble so far with hooliganism in cinemas, managements and the police both feel that there should be legislation in force in case the need should arise. The local Watch Committee has agreed to submit a by-law to the Secretary of State.

● Peter Sykes has relinquished the managership of the Savoy, Mold, to take up the position of manager of the Classic, Chester.

● Another Wrexham cinema, the Glynn, will close next month, the Town Council having turned down an application to continue after November 4 when the lease expires. The building is to be demolished and the site used as a car park.

● Reason for the impending closure of the Regent, Batley, according to managing director A. S. Hyde, is due to the shortage of good films, not the shortage of customers. The cinema, one of seven in the A. S. Hyde circuit, will remain open until it is sold.

● Cavalcade Films has moved to 10, Park Place, St. James's, London, S.W.1. Tel.: Hyde Park 2704.

EXECUTIVE COUNCIL

—continued from page 21

of Trade of the new appointments to the Cinematograph Films Council and particularly the fact that with the exception of Sir Alexander King who had tendered his resignation, and has been replaced by J. K. S. Poole, all the previous exhibitor members have been reappointed.

L.—(a) The committee had a lengthy discussion which lasted well into the afternoon on the first draft of the report to be submitted to the November meeting of the general council on the subject of toll-television, it being particularly borne in mind that the Pilkington Committee had called for representations to be made not later than November 30. Some substantial additions are to be made to the first draft which will be reviewed at the meeting of the finance and management committee on October 26, following which it is hoped to circulate the report to delegates so that it can be studied before the November meeting of the general council.

(b) In regard to the following resolution submitted from the North Western branch, it was agreed to defer this until the November meeting of the general council, by which time it was thought some further information would be available, particularly from the president who had been making extensive enquiries in Toronto:

"That the CEA seriously consider sending to Canada a deputation consisting of a technical man and one or two exhibitors who are actively engaged in exhibition to obtain first-hand information regarding toll television and to bring back a report."

TRADE SHOWS

LONDON

October 24:
Singers of the River: Bullfight of the Little Ones. Saxon. Classic Cartoon Cinema, Praed Street. 10.30 a.m.
Mining Review. No. 3, 14th year (U). Data. Celluloid. 10.30 a.m.

October 25:
G.I. Blues (U): Boats a "Poppin" (short). Paramount. Plaza. 10.30 a.m.

October 26:
Man in the Moon. Rank. Own Theatre. 10.30 a.m. and 2.30 p.m.

October 27:
Passionate Affair (X). Unifilms (London). Christian Marquand. Preview Theatre. 10.30 a.m.
Saturday Night and Sunday Morning. British Lion. Studio One. 10.30 a.m.

MANCHESTER

October 24:
Pay or Die. Warner-Pathe. ABC-Deansgate. 10.45 a.m.

October 25:
This Rebel Breed. Warner-Pathe. ABC-Deansgate. 10.45 a.m.

October 26:
I Passed For White. Warner-Pathe. ABC-Deansgate. 10.45 a.m.

LATE EXTRAS (LONDON)

October 20:
The Cossacks (U). Rank. Edmund Purdom. Own Theatre. 2.30 p.m.
Carnival in Trinidad (featurette); Joey Knows A Villain (short). New Realm. Celluloid. 10 a.m.

October 21:
The Gentle Trap. Butcher's. Celluloid. 10.45 a.m.

...e Showman also commends...

Figures in parentheses indicate number of credits

...ER, R., Odeon, Bilston: Once More, With ... **Alner, R. M.,** A/M., Whiteladies, Bristol: ... Rutledge. Theatre publicity, School for ... The Trials of Oscar Wilde (4). **Adams,** ... Odeon, Godalming: The Savage Innocents. ... **W. W.,** Odeon, Blackburn: The Mountain ... **Andrews, K.,** Odeon, Kingswood: Theatre ... **Adams, M. D.,** R/M., Odeon, Erith: ... Mink. **Amerena, P. C.,** Odeon, Rams... ... the Terrace, Doctor in Love (2). **Allgood,** ... upre, Mansfield: The Challenge. **Askew,** ... Odeon, Kenton: The Chaplin Revue. ... J., Gaumont, Wolverhampton. Confes... ... Counterspy. **Abell, D. G.,** Odeon, Brigh... ... the Terrace. **Allan, S. G.,** Roxy, Glasgow: ... With Feeling.

BRISSEN...N, F. E., Gaumont, Dover: The Last Days ... Pompeii. **Brader, P. J.,** Plaza, Dudley: ... that Horse! **Brooks, W. G.,** Ritz, Market ... gh: The Bramble Bush, Inn For Trouble, ... Constable, Doctor at Large, A Summer ... The King and I, Bluebeard's Ten Honeymoons ... **Bigny, E. C.,** ABC, Warrington: May Wedding, ... Show (2). **Bolton, H. T.,** Palace, Eltham: Peeping Tom, The Angry Silence, Carry on Constable (3). **Brown, L. J.,** Ritz, Felixstowe: Goliath, ... relations, Children's club, The Angry Silence ... **Bullock, A. D.,** Palace, Erdington: The Battle ... Sexes. **Baker, G.,** Gaumont, Manchester: ... and Sheba. **Bird, T. W.,** Gaumont, Whitley ... Kidnapped. **Barr, R. E.,** Astoria, Glasgow: Once More, With Feeling. **Bushnell, C. E.,** Odeon, Bournemouth: Can-Can. **Bee, J.,** Odeon, Worcester: The Challenge. **Brinley, L. J.,** Gaumont, Exeter: Kidnapped. **Brown, C. E.,** Gaumont, Preston: The Mountain Road. **Bennett, G. E.,** Gaumont, Burs... ... Beyond The Curtain. **Brown, J. A.,** Gaumont, Edinburgh: The Last Days of Pompeii. **Browne, J. E.,** Odeon, Yeovil: School for Scoundrels. **Bigwood, G. F.,** Odeon, Weston-Super-Mare: The Savage Innocents, Toby Tyler (2). **Baker, P. H.,** Odeon, Portsmouth: The Chaplin Revue. **Brannan, J. W.,** Odeon, Burnage: Summer of the Seventeenth Doll. **Beetles, B. W.,** Odeon, Cheetham Hill: Summer of the Seventeenth Doll. **Barnes, E.,** Gaumont, Stoke: Hell is a City. **Bowen, S. H.,** Odeon, Newport: Doctor in Love. **Bishop, D. R.,** Playhouse, Guildford: The Bellboy. **Bennett, R. W. G.,** Gaumont, Nottingham: In the Nick, Kidnapped, Crack in the Mirror (3). **Bower, C. F.,** Gaumont, Kilburn: Sleeping Beauty. **Bedford, H.,** Gaumont, Derby: Doctor in Love. **Bint, B.,** Odeon, Sale: Summer of the Seventeenth Doll.

CONNETT, F. A., Gaumont, Weymouth: Toby Tyler. **Cook, R. L.,** Savoy, Swindon: The Nun's Story. **Cattell, A. G.,** Regal, Torquay: Follow That Horse! **Casey, R. L.,** Tudor, King's Heath: Two-Way Stretch, The Scarface Mob, Tamango, Tommy the Toreador, Friends and Neighbours (5). **Clark, J. D.,** ...stic, Leeds: Kidnapped. **Chambers, P. E. G.,** ...on, Wimbledon: The Story of Ruth. **Clifton, H.,** ...on, Hackney: Make Mine Mink. **Close, C. C.,** ...mont, Bristol: Toby Tyler. **Court, H. J.,** ...mont, Portsmouth: From the Terrace. **Crawley,** ... A. H., Odeon, Sevenoaks: Sons and Lovers. ...way, C. D., Odeon, Hereford: The League of ...lemen. **Cranfield, G. W.,** Odeon, Oldham: The ...llenge. **Channing, T.,** Gaumont, Middlesbrough: ...napped. **Collings, B. E.,** Rialto, Liverpool: Five ...nded Women. **Crisp, A. G.,** Odeon, Southend: ...tor in Love. **Clarke, L. R.,** Majestic, Staines: ...eatre publicity. **Clarke, D.,** Odeon, Derby: Con...ssions of a Counterspy. **Crawford, W.,** Gaumont, ...amilton: Beyond the Curtain. **Craig, B. I.,** Odeon, ...rdiff: Make Mine Mink. **Connett, F. A.,** Gaumont, ...eymouth: Doctor in Love. **Cross, P. A.,** Odeon, ...hirley: Cone of Silence. **Cane, P.,** A/M., Odeon, ...outhsea: Doctor in Love. **Crawshaw, R.,** Odeon, ...aunton: Confessions of a Counterspy, In the Nick (2). **Carter, A. R.,** Odeon, Guernsey: Sleeping Beauty, Doctor in Love (2). **Coppock, B. L.,** A/M., ...deon, Liverpool: Toby Tyler, Crack in the Mirror (2). **Cornell, W. A.,** A/M., Odeon, Barnet: From the Terrace. **Chantrey, G. M.,** Odeon, Glasgow: The Savage Innocents. **Cooke, W.,** Odeon, Ketter...ng: Doctor in Love. **Churcher, A. R.,** Ambassador, Hayes: Make Mine Mink. **Conway, C. D.,** Odeon, Hereford: Summer of the Seventeenth Doll. **Carpenter, A. M.,** Odeon, Sutton Coldfield: Cone of Silence.

D...LKS, G., A/M., Gaumont, Leicester: Drum Crazy, ...idnapped (2). **Demaecker, W. D.,** Mayfair, Battle...eld: Newsreel publicity. **Docherty, C.,** Queen's ...all, Newcastle: Can-Can. **Dean, D. F.,** Gaumont, ...methwick: Cone of Silence. **Doveton, J. D. H.,** ...aumont, Swindon: The Savage Innocents. **Davies,** ...., Empire, Glossop; Journey to the Centre of the ...rth. **Davis, P.,** Odeon, Harlow: Carry on Con...able. **Dunbar, R. A.,** Academy, Brighton: The ...nforgiven. **Dean, J.,** Gaumont, Wimbledon: The Bellboy. **Douglass, W. A.,** Theatre Royal, Sunderland: South Pacific. **Dawson, G. V.,** Odeon, Worthing: Psycho. **Denning, B. F.,** A/M., Plaza, Plymouth: Tommy the Toreador, Samson and Delilah (2). **Denyer, D. A.,** Victoria, Cambridge: Public relations. **Deacon, V. H.,** Gaumont, Coventry: The Mountain Road. **Dixon, J. A.,** Regal, Chesterfield: Newsreel publicity, Theatre publicity, Cash McCall, Bottoms Up, Public relations (5).

ELCOCK, G. P., Odeon, Deal: Sleeping Beauty. **Elliott, R.,** A/M., Odeon, Newcastle: The Savage Innocents. **Easter, B. F.,** Odeon, Corby: Our Man in Havana, Carry on Constable (2). **Edmundson, J.,** Ritz, Bradford: Public relations. **Edmondson, K. D.,** Odeon, Chester: Sink the Bismarck! The League of Gentlemen, Theatre publicity (3).

FRANKLAND, D. G. M., Odeon, West Hartlepool: Doctor in Love. **Fallowfield, G. P.,** Gaumont, Rayners Lane: The Chaplin Revue. **Freedman, L.,** Odeon, Perry Barr: Cone of Silence. **Farmer, R.,** Gaumont, St. Albans: The Chaplin Revue, Kidnapped (2). **Fray, R. W.,** Odeon, Hinckley: Toby Tyler. **Fletcher, K. C.,** Odeon, Horsham: The Bellboy, The Savage Innocents (2). **Fountaine, F.,** Odeon, Nottingham: Make Mine Mink

GEORGE, H. E., ABC, Dundee: Public relations. **Gorden, R. E.,** Odeon, Llanelly: Never Let Go. **Goss, R. P.,** Gaumont, Chorlton: The Challenge. **Gent, H.,** Royal Hippodrome, Liverpool: Doctor in Love. **Green, G. J.,** Odeon, Chorley: The Student Prince, Children's club (2). **Glasgow, J. G.,** Odeon, Wembley: Make Mine Mink. **Gaukrodger, J.,** Odeon, Rotherham: Never Let Go, Doctor in Love (2). **Gasper, K. J.,** Odeon, Hornchurch: Make Mine Mink. **Gurr, C. W.,** Odeon, Barnet: The Sleeping Beauty. **Graham, T. C.,** Odeon, Woolwich: The Story of Ruth

HURT, G. W., Gaumont, Finchley: From the Terrace. **Hartle, N. J.,** Capitol, Bolton: Public relations. **Hole-Gale, J. D.,** Odeon, Leeds: Toby Tyler. **Hardy, D.,** Odeon, Lincoln: Doctor in Love. **Hozier, F. R.,** Odeon, Bristol: The Savage Innocents. **Heilbron, G.,** Gaumont, Liverpool: Once More, With Feeling. **Hobart, S. J.,** Odeon, East Dulwich: The Story of Ruth. **Harris, J.,** Odeon, Wimbledon: The Chaplin Revue. **Horsley, R. E.,** Palace, Gateshead: King Go Forth! **Hunter, C.,** Odeon, Warrington: The Mountain Road. **Hopwood, A. E.,** Gaumont, Chester: A Terrible Beauty. **Hyland, F. J.,** ABC, Londonderry: Public relations, Newsreel publicity (2). **Hodder, R. W.,** Regal, Purley: Public relations. **Harris, A. H.,** Pavilion, Wylde Green: The House on Haunted Hill, Public relations, Inn for Trouble (3). **Horrex, C. B.,** Majestic, King's Lynn: Public relations. **Hurlbutt, E.,** A/M., ABC, Bristol Road, Birmingham: Public relations, Samson and Delilah, Circus of Horrors (3). **Hodgson, C. A.,** Royalty, Hull: Theatre publicity. **Harvey, J.,** Odeon, South Shields: Wild River. **Howes, G. A.,** Gaumont, Salisbury: Doctor in Love. **Hinks, J.,** R/M., Odeon, Temple Fortune: Make Mine Mink. **Hall, W. A. C.,** Capitol, Cardiff: Toby Tyler. **Higgins, H. R.,** Gaumont, Burton: Bottoms Up. **Hockings, K. J.,** Odeon, St. Austell: Make Mine Mink.

INGLEDEW, G., Odeon, Finchley: The Chaplin Revue.

WILMOT-SYDNEY, R. C., Odeon, Newcastle: Doctor in Love. **Williams, G.,** Regent, Chatham: The Nun's Story, Carry on Constable, Sergeant Rutledge Tall Story, The Trials of Oscar Wilde, Peeping Tom (6). **Watson, C. S.,** Elite, Middlesbrough: Public relations. **Wall, M. H.,** Regal, Leeds, Public relations. **Wilson, H. R.,** Wallaw, Blyth: The Angry Silence, Bluebeard's Ten Honeymoons, Tamango, Let's Get Married (3). **Wilson, B. H.,** Ritz, Lutterworth: Tommy the Toreador. **Wright, T. A.,** Imperial, Walsall: Port of Call, Man of the Moment, Doctor at Large (3). **Wyatt, W. T.,** Ritz, Edgware: Goliath and the Barbarians, The Rise and Fall of Legs Diamond (2). **Williams, A.,** Granada, Dovecot: The Case of Dr. Laurent, Story on Page One, Carry on Constable, Two-Way Stretch, Inn for Trouble (5). **Weatherhead, P. J.,** ABC, Kings, Bristol: Goliath and the Barbarians. **Ward, N. J.,** Imperial, Birmingham: Happy Anniversary. **Wilton, N. A.,** Odeon, Winchester: The Savage Innocents. **Wyeth, E. P.,** Odeon, Reading: Doctor in Love. **Watson, G. A.,** Gaumont, Guernsey: Dentist in the Chair. **Wood, W. R.,** Gaumont, Wallasey: The League of Gentlemen. **Walker, J.,** Odeon, Hove: The Sleeping Beauty. **Williams, R. G.,** Odeon, Park Royal; Make Mine Mink. **Wright, D.,** Odeon, Ipswich: Doctor in Love. **Walker, D. E.,** Gaumont, Camden Town: Make Mine Mink. **Williams, J. P.,** Gaumont, Wembley: The Last Days of Pompeii. **Webb, A. C.,** Odeon, Canterbury: Sleeping Beauty. **Williams, A. E.,** Odeon, Ealing: Make Mine Mink.

'Kine.'-MGM £600 Contest

Pigeon race game boost to 'Gazebo'

W. GOURLAY, of the Regal, Staines, started his publicity for "The Gazebo" four weeks in advance of playdate by means of teaser slides.

Inserts were placed in the deliveries of the Middlesex and Surrey laundry; a sandwichboard man walked around the town, and a teaser notice headed, "No, We are not building a Gazebo" was placed on a roadworks at a busy junction in town.

A "spot the stranger" window competition was organised with the aid of local shops.

But perhaps the highlight of this campaign was a "Gazebo" pigeon race arranged in conjunction with the Staines and District Homing Society. The race was announced via the press and by special posters.

A silver cup was presented to the owner of the winning bird and produced a fair amount of editorial.

Assistant manager **J. C. Phillips** arranged a fashion presentation in the foyer of the Regal, York, for "The Gazebo."

Two 14ft. streamers were displayed on top of the canopy and illuminated at night. Two attendants in overalls and caps walked around the town carrying planks of wood along with the tie-in caption, "We are building a Gazebo."

A pigeon race started from the theatre, and the owner of the winning bird was invited along to the theatre to see the film.

Teaser posters, box-office cards and extra space in the press completed this effort.

A "Huck Finn" fancy dress competition for the kiddies was staged for the screening of "The Adventures of Huckleberry Finn" at the Tower, West Bromwich, by assistant manager **B. Thompson.**

The children were told five weeks ahead of playdate, and 27 entries resulted. Prizes were promoted from local dealers.

Several shop tie-ups were made and double-crown posters as teasers.

More Credits

"**The Beat Generation.**" B. F. Denning, Plaza, Plymouth.

"**The Day They Robbed The Bank Of England.**" G. W. B. Riley, Theatre Royal, King's Lynn; J. Saunders, Odeon, Manchester; L. Page, Odeon, Leicester.

"**The Last Voyage.**" G. R. Mapes, Savoy, Stourbridge; P. Ratcliffe, Regal, Wembley; A. McCarthy, Ritz, Harringay; J. J. Kaye, Regal, Putney; P. Levine, Savoy, S. Newington; J. J. Morgan, Forum, Kentish Town; R. J. Reed, Forum, Ealing; N. Grossman, Ritz, Richmond; A. Broadhurst, Luxor, Eastbourne; A. D. Alexander, ABC, Dundee.

"**Girls Town.**" J. J. Morgan, Forum, Kentish Town; P. Levine, Savoy, S. Newington; A. McCarthy, Ritz, Harringay; P. Ratcliffe, Regal, Wembley; G. R. Mapes, Savoy, Stourbridge; C. Tribe, Commodore, Hammersmith; N. Grossman, Ritz, Richmond.

"**The Gazebo.**" A. McCarthy, Ritz, Harringay; A. Broadhurst, Luxor, Eastbourne; D. S. Mawditt, Metropole, Nottingham; W. T. Wyatt, Ritz, Edgware; R. H. Romaine, ABC, Leeds; G. Williams, Regent, Chatham; E. H. Anthony, Dominion, Harrow; L. F. Holman, Regal, Streatham; J. M. Bailey, Palace, Lancaster; P. Levine, Savoy, S. Newington; R. J. Reed, Forum, Ealing; J. L. Laing, Regal, Aberdeen; N. Grossman, Ritz, Richmond; P. J. Weatherhead, Kings, Bristol.

"**The Adventures Of Huckleberry Finn.**" W. T. Wyatt, Ritz, Edgware; E. H. Anthony, Dominion, Harrow; R. C. Taylor, Regal, York; W. Roberts, ABC, Wallasey; F. R. Vere, ABC, Carlton, Boscombe.

"**All The Fine Young Cannibals.**" A. E. Hopwood, Gaumont, Chester; G. W. B. Riley, Theatre Royal, King's Lynn.

...he Showman also commends...

Figures in parentheses indicate number of credits

...DER, R., Odeon, Bilston: Once More, With **Almer, R. M.,** A/M., Whiteladies, Bristol: ... Rutledge, Theatre publicity, School for ...s, The Trials of Oscar Wilde (4). **Adams,** ... Odeon, Godalming: The Savage Innocents. ... W. W., Odeon, Blackburn: The Mountain **Andrews, K.,** Odeon, Kingswood: Theatre **Adams, M. D.,** R/M., Odeon, Erith: ...e Mink. **Amerena, P. C.,** Odeon, Rams... the Terrace, Doctor in Love (2). **Allgood,** ...mpire, Mansfield: The Challenge. **Askew,** ... Odeon, Kenton: The Chaplin Revue. ... J., Gaumont, Wolverhampton. Confes... Counterspy. **Abell, D. G.,** Odeon, Brigh... the Terrace. **Allan, S. G.,** Roxy, Glasgow: ...re, With Feeling.

BRISSENDEN, F. E., Gaumont, Dover: The Last Days of Pompeii. **Brader, P. J.,** Plaza, Dudley: Follow That Horse! **Brooks, W. G.,** Ritz, Market Harborough: The Bramble Bush, Inn For Trouble, Carry on Constable, Doctor at Large, A Summer Place, The King and I, Bluebeard's Ten Honeymoons (7). **Bigny, E. C.,** ABC, Warrington: May Wedding, Stage Show (2). **Bolton, H. T.,** Palace, Eltham: Peeping Tom, The Angry Silence, Carry on Constable (3). **Brown, L. J.,** Ritz, Felixstowe: Goliath, Public relations, Children's club, The Angry Silence (4). **Bullock, A. D.,** Palace, Erdington: The Battle of the Sexes. **Baker, G.,** Gaumont, Manchester: Solomon and Sheba. **Bird, T. W.,** Gaumont, Whitley Bay: Kidnapped. **Barr, R. E.,** Astoria, Glasgow: Once More, With Feeling. **Bushnell, C. E.,** Odeon, Bournemouth: Can-Can. **Bee, J.,** Odeon, Worcester: The Challenge. **Brinley, L. J.,** Gaumont, Exeter: Kidnapped. **Brown, C. E.,** Gaumont, Preston: The Mountain Road. **Bennett, G. E.,** Gaumont, Burslem: Beyond The Curtain. **Brown, J. A.,** Gaumont, Edinburgh: The Last Days of Pompeii. **Browne, J. E.,** Odeon, Yeovil: School for Scoundrels. **Bigwood, G. F.,** Odeon, Weston-Super-Mare: The Savage Innocents, Toby Tyler (2). **Baker, P. H.,** Odeon, Portsmouth: The Chaplin Revue. **Brannan, J. W.,** Odeon, Burnage: Summer of the Seventeenth Doll. **Beetles, B. W.,** Odeon, Cheetham Hill: Summer of the Seventeenth Doll. **Barnes, E.,** Gaumont, Stoke: Hell is a City. **Bowen, S. H.,** Odeon, Newport: Doctor in Love. **Bishop, D. R.,** Playhouse, Guildford: The Bellboy. **Bennett, R. W. G.,** Gaumont, Nottingham: In the Nick, Kidnapped, Crack in the Mirror (3). **Bower, C. F.,** Gaumont, Kilburn: Sleeping Beauty. **Bedford, H.,** Gaumont, Derby: Doctor in Love. **Bint, B.,** Odeon, Sale: Summer of the Seventeenth Doll.

CONNETT, F. A., Gaumont, Weymouth: Toby Tyler. **Cook, R. L.,** Savoy, Swindon: The Nun's Story. **Cattell, A. G.,** Regal, Torquay: Follow That Horse! **Casey, R. L.,** Tudor, King's Heath: Two-Way Stretch, The Scarface Mob, Tamango, Tommy the Toreador, Friends and Neighbours (5). **Clark, J. D.,** Majestic, Leeds: Kidnapped. **Chambers, P. E. G.,** Odeon, Wimbledon: The Story of Ruth. **Clifton, H.,** Pavilion, Hackney: Make Mine Mink. **Close, C. C.,** Gaumont, Bristol: Toby Tyler. **Court, H. J.,** Gaumont, Portsmouth: From the Terrace. **Crawley, ... A. H.,** Odeon, Sevenoaks: Sons and Lovers. **...nway, C. D.,** Odeon, Hereford: The League of ...ntlemen. **Cranfield, G. W.,** Odeon, Oldham: The ...llenge. **Channing, T.,** Gaumont, Middlesbrough: ...napped. **Collings, B. E.,** Rialto, Liverpool: Five ...anded Women. **Crisp, A. G.,** Odeon, Southend: ...ctor in Love. **Clarke, L. R.,** Majestic, Staines: ...eatre publicity. **Clarke, D.,** Odeon, Derby: Con...ssions of a Counterspy. **Crawford, W.,** Gaumont, ...amilton: Beyond the Curtain. **Craig, B. I.,** Odeon, ...ardiff: Make Mine Mink. **Connett, F. A.,** Gaumont, Weymouth: Doctor in Love. **Cross, P. A.,** Odeon, ...hirley: Cone of Silence. **Cane, P.,** A/M., Odeon, Southsea: Doctor in Love. **Crawshaw, R.,** Odeon, Taunton: Confessions of a Counterspy, In the Nick (2). **Carter, A. R.,** Odeon, Guernsey: Sleeping Beauty, Doctor in Love (2). **Coppock, B. L.,** A/M., Odeon, Liverpool: Toby Tyler, Crack in the Mirror (2). **Cornell, W. A.,** A/M., Odeon, Barnet: From the Terrace. **Chantrey, G. M.,** Odeon, Glasgow: The Savage Innocents. **Cooke, W.,** Odeon, Ketter...ng: Doctor in Love. **Churcher, A. R.,** Ambassador, Hayes: Make Mine Mink. **Conway, C. D.,** Odeon, Hereford: Summer of the Seventeenth Doll. **Carpenter, A. M.,** Odeon, Sutton Coldfield: Cone of Silence.

I...LKS, G., A/M., Gaumont, Leicester: Drum Crazy, ...idnapped (2). **Demaecker, W. D.,** Mayfair, Battle...eld: Newsreel publicity. **Docherty, C.,** Queen's ...all, Newcastle: Can-Can. **Dean, D. F.,** Gaumont, ...methwick: Cone of Silence. **Doveton, J. D. H.,** ...aumont, Swindon: The Savage Innocents. **Davies, ...,** Empire, Glossop; Journey to the Centre of the ...arth. **Davis, P.,** Odeon, Harlow: Carry on Con...able. **Dunbar, R. A.,** Academy, Brighton: The ...nforgiven. **Dean, J.,** Gaumont, Wimbledon: The Bellboy. **Douglass, W. A.,** Theatre Royal, Sunderland: South Pacific. **Dawson, G. V.,** Odeon, Worthing: Psycho. **Denning, B. F.,** A/M., Plaza, Plymouth: Tommy the Toreador, Samson and Delilah (2). **Denyer, D. A.,** Victoria, Cambridge: Public relations. **Deacon, V. H.,** Gaumont, Coventry: The Mountain Road. **Dixon, J. A.,** Regal, Chesterfield: Newsreel publicity, Theatre publicity, Cash McCall, Bottoms Up, Public relations (5).

ELCOCK, G. P., Odeon, Deal: Sleeping Beauty. **Elliott, R.,** A/M., Odeon, Newcastle: The Savage Innocents. **Easter, B. F.,** Odeon, Corby: Our Man in Havana, Carry on Constable (2). **Edmundson, J.,** Ritz, Bradford: Public relations. **Edmondson, K. D.,** Odeon, Chester: Sink the Bismarck! The League of Gentlemen, Theatre publicity (3).

FRANKLAND, D. G. M., Odeon, West Hartlepool: Doctor in Love. **Fallowfield, G. P.,** Gaumont, Rayners Lane: The Chaplin Revue. **Freedman, L.,** Odeon, Perry Barr: Cone of Silence. **Farmer, R.,** Gaumont, St. Albans: The Chaplin Revue, Kidnapped (2). **Fray, R. W.,** Odeon, Hinckley: Toby Tyler. **Fletcher, K. C.,** Odeon, Horsham: The Bellboy, The Savage Innocents (2). **Fountaine, F.,** Odeon, Nottingham: Make Mine Mink

GEORGE, H. E., ABC, Dundee: Public relations. **Gorden, R. E.,** Odeon, Llanelly: Never Let Go. **Goss, R. P.,** Gaumont, Chorlton: The Challenge. **Gent, H.,** Royal Hippodrome, Liverpool: Doctor in Love. **Green, G. J.,** Odeon, Chorley: The Student Prince, Children's club (2). **Glasgow, J. G.,** Odeon, Wembley: Make Mine Mink. **Gaukrodger, J.,** Odeon, Rotherham: Never Let Go, Doctor in Love (2). **Gasper, K. J.,** Odeon, Hornchurch: Make Mine Mink. **Gurr, C. W.,** Odeon, Barnet: The Sleeping Beauty. **Graham, T. C.,** Odeon, Woolwich: The Story of Ruth

HURT, G. W., Gaumont, Finchley: From the Terrace. **Hartle, N. J.,** Capitol, Bolton: Public relations. **Hole-Gale, J. D.,** Odeon, Leeds: Toby Tyler. **Hardy, D.,** Odeon, Lincoln: Doctor in Love. **Hozier, F. R.,** Odeon, Bristol: The Savage Innocents. **Heilbron, G.,** Gaumont, Liverpool: Once More, With Feeling. **Hobart, S. J.,** Odeon, East Dulwich: The Story of Ruth. **Harris, J.,** Odeon, Wimbledon: The Chaplin Revue. **Horsley, R. E.,** Palace, Gateshead: King: Go Forth! **Hunter, C.,** Odeon, Warrington: The Mountain Road. **Hopwood, A. E.,** Gaumont, Chester: A Terrible Beauty. **Hyland, F. J.,** ABC, Londonderry: Public relations, Newsreel publicity (2). **Hodder, R. W.,** Regal, Purley: Public relations. **Harris, A. H.,** Pavilion, Wylde Green: The House on Haunted Hill, Public relations, Inn for Trouble (3). **Horrex, C. B.,** Majestic, King's Lynn: Public relations. **Hurlbutt, E.,** A/M., ABC, Bristol Road, Birmingham: Public relations, Samson and Delilah, Circus of Horrors (3). **Hodgson, C. A.,** Royalty, Hull: Theatre publicity. **Harvey, J.,** Odeon, South Shields: Wild River. **Howes, G. A.,** Gaumont, Salisbury: Doctor in Love. **Hinks, J.,** R/M., Odeon, Temple Fortune: Make Mine Mink. **Hall, W. A. C.,** Capitol, Cardiff: Toby Tyler. **Higgins, H. R.,** Gaumont, Burton: Bottoms Up. **Hockings, K. J.,** Odeon, St. Austell: Make Mine Mink.

INGLEDEW, G., Odeon, Finchley: The Chaplin Revue.

WILMOT-SYDNEY, R. C., Odeon, Newcastle: Doctor in Love. **Williams, G.,** Regent, Chatham: The Nun's Story, Carry on Constable, Sergeant Rutledge, Tall Story, The Trials of Oscar Wilde, Peeping Tom (6). **Watson, C. S.,** Elite, Middlesbrough: Public relations. **Wall, M. H.,** Regal, Leeds, Public relations. **Wilson, H. R.,** Wallaw, Blyth: The Angry Silence, Bluebeard's Ten Honeymoons, Tamango, Let's Get Married (3). **Wilson, B. H.,** Ritz, Lutterworth: Tommy the Toreador. **Wright, T. A.,** Imperial, Walsall: Port of Call, Man of the Moment, Doctor at Large (3). **Wyatt, W. T.,** Ritz, Edgware: Goliath and the Barbarians, The Rise and Fall of Legs Diamond (2). **Williams, A.,** Granada, Dovecot: The Case of Dr. Laurent, Story on Page One, Carry on Constable, Two-Way Stretch, Inn for Trouble (5). **Weatherhead, P. J.,** ABC, Kings, Bristol: Goliath and the Barbarians. **Ward, N. J.,** Imperial, Birmingham: Happy Anniversary. **Wilton, N. A.,** Odeon, Winchester: The Savage Innocents. **Wyeth, E. P.,** Odeon, Reading: Doctor in Love. **Watson, G. A.,** Gaumont, Guernsey: Dentist in the Chair. **Wood, W. R.,** Gaumont, Wallasey: The League of Gentlemen. **Walker, J.,** Odeon, Hove: The Sleeping Beauty. **Williams, R. G.,** Odeon, Park Royal; Make Mine Mink. **Wright, D.,** Odeon, Ipswich: Doctor in Love. **Walker, D. E.,** Gaumont, Camden Town: Make Mine Mink. **Williams, J. P.,** Gaumont, Wembley: The Last Days of Pompeii. **Webb, A. C.,** Odeon, Canterbury: Sleeping Beauty. **Williams, A. E.,** Odeon, Ealing: Make Mine Mink.

'Kine.'-MGM £600 Contest

Pigeon race game boost to 'Gazebo'

W. GOURLAY, of the Regal, Staines, started his publicity for "The Gazebo" four weeks in advance of playdate by means of teaser slides.

Inserts were placed in the deliveries of the Middlesex and Surrey laundry; a sandwichboard man walked around the town, and a teaser notice headed, "No, We are not building a Gazebo" was placed on a roadworks at a busy junction in town.

A "spot the stranger" window competition was organised with the aid of local shops.

But perhaps the highlight of this campaign was a "Gazebo" pigeon race arranged in conjunction with the Staines and District Homing Society. The race was announced via the press and by special posters.

A silver cup was presented to the owner of the winning bird and produced a fair amount of editorial.

Assistant manager **J. C. Phillips** arranged a fashion presentation in the foyer of the Regal, York, for "The Gazebo."

Two 14ft. streamers were displayed on top of the canopy and illuminated at night. Two attendants in overalls and caps walked around the town carrying planks of wood along with the tie-in caption, "We are building a Gazebo."

A pigeon race started from the theatre, and the owner of the winning bird was invited along to the theatre to see the film.

Teaser posters, box-office cards and extra space in the press completed this effort.

A "Huck Finn" fancy dress competition for the kiddies was staged for the screening of "The Adventures of Huckleberry Finn" at the Tower, West Bromwich, by assistant manager **B. Thompson.**

The children were told five weeks ahead of playdate, and 27 entries resulted. Prizes were promoted from local dealers.

Several shop tie-ups were made and double-crown posters as teasers.

More Credits

"**The Beat Generation.**"—B. F. Denning, Plaza, Plymouth.

"**The Day They Robbed The Bank Of England.**"—G. W. B. Riley, Theatre Royal, King's Lynn; J. Saunders, Odeon, Manchester; L. Page, Odeon, Leicester.

"**The Last Voyage.**"—G. R. Mapes, Savoy, Stourbridge; P. Ratcliffe, Regal, Wembley; A. McCarthy, Ritz, Harringay; J. J. Kaye, Regal, Putney; P. Levine, Savoy, S. Newington; J. J. Morgan, Forum, Kentish Town; R. J. Reed, Forum, Ealing; N. Grossman, Ritz, Richmond; A. Broadhurst, Luxor, Eastbourne; A. D. Alexander, ABC, Dundee.

"**Girls Town.**"—J. J. Morgan, Forum, Kentish Town; P. Levine, Savoy, S. Newington; A. McCarthy, Ritz, Harringay; P. Ratcliffe, Regal, Wembley; G. R. Mapes, Savoy, Stourbridge; C. Tribe, Commodore, Hammersmith; N. Grossman, Ritz, Richmond.

"**The Gazebo.**"—A. McCarthy, Ritz, Harringay; A. Broadhurst, Luxor, Eastbourne; D. S. Mawditt, Metropole, Nottingham; W. T. Wyatt, Ritz, Edgware; R. H. Romaine, ABC, Leeds; G. Williams, Regent, Chatham; E. H. Anthony, Dominion, Harrow; L. F. Holman, Regal, Streatham; J. M. Bailey, Palace, Lancaster; P. Levine, Savoy, S. Newington; R. J. Reed, Forum, Ealing; J. L. Laing, Regal, Aberdeen; N. Grossman, Ritz, Richmond; P. J. Weatherhead, Kings, Bristol.

"**The Adventures Of Huckleberry Finn.**"—W. T. Wyatt, Ritz, Edgware; E. H. Anthony, Dominion, Harrow; R. C. Taylor, Regal, York; W. Roberts, ABC, Wallasey; F. R. Vere, ABC, Carlton, Boscombe.

"**All The Fine Young Cannibals.**"—A. E. Hopwood, Gaumont, Chester; G. W. B. Riley, Theatre Royal, King's Lynn.

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT	9d. per word
SITUATIONS WANTED	4d. „ „
FINANCIAL	1/- „ „
FOR SALE & WANTED	1/- „ „
MISCELLANEOUS	1/- „ „

Caps 2d. per word extra. Box No. 1/- extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468, Ext. 271

Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone.

YOU MAY REPLY IN CONFIDENCE TO BOX NUMBERS

To prevent a reply to a box number reaching someone for whom it is not intended, readers may use the following service:

Enclose your sealed reply in another envelope addressed to the Advertisement Manager, and add a list of individuals or companies to whom your letter should not be forwarded. If the box number holder is on the list, your letter will be destroyed.

Please note, under no circumstances can we divulge the names and addresses of box number holders.

SITUATIONS VACANT

SECOND Projectionist required. Good Third considered. — Apply, Manager, Chequers Cinema, St. Albans. 53529.

RELIEF MANAGER required for South London area. 2/3 days per week. —Please write, U., Box 742, Kinematograph Weekly.

SECOND PROJECTIONIST required: permanent and pleasant situation for the right man.—Apply Manager, Palace Cinema, Devizes, Wilts.

D.S.I.R. Broadcasting and Film Liaison Officer required at Headquarters of the Department of Scientific and Industrial Research, London, S.W.1. Duties will be concerned mainly with liaison between research organisations and film companies. Work also includes projection and care of equipment, selection and editing of film for T.V. use, and promotion of films. Requirements are a good general scientific background, familiarity with 16mm. film production methods and equipment; some knowledge of broadcasting techniques. Salary (men) £640 (age 22)—£755 (age 25)—£1,140. Women slightly less until 1st January, 1961. Application forms from Manager (P.E. 3158), Ministry of Labour, Professional and Executive Register, Atlantic House, Farringdon Street, London, E.C.4.

LENSES. Over 100 pairs of lenses always in stock, the size you need is here for immediate delivery at around 75% off list. From 2 in. to 8.2 in., I can fix you up without waiting. Any pair supplied on 14 day's approval against cash.

C.W.O. only, refunded if goods returned within 14 days of receipt.

R. SANKEY, REGAL, ATHERSTONE, WARWICKS
Tel.: Atherstone 2220/3210/3202

Urgently Wanted

CINEMAS

in

PROMINENT POSITIONS

SUBSTANTIAL CASH FUNDS AVAILABLE

HARRIS & GILLOW
SURVEYORS, AUCTIONEERS & ESTATE AGENTS
VALUERS FOR THEATRES & TO THE CINEMATOGRAPH INDUSTRY
93 & 95 Wardour Street, London, W.1. GERrard 2504 (7 lines)

"KINE STUDIO REVIEW"
is published six times a year, and presents a comprehensive survey of British studios, production and technical developments.

"KINE SALES & CATERING REVIEW"
is published six times a year, and covers all aspects of refreshment sales and cinema catering services.

"THE IDEAL KINEMA"
is the monthly architectural and technical guide to the latest activities in cinema design, decoration, theatre equipment and projection practice.

Editorial Department:
189 HIGH HOLBORN
LONDON · W.C.1
Telephone: CHAncery 3344

Advertisement Department:
96 LONG ACRE
LONDON · W.C.2
Telephone: TEMple Bar 2468

SITUATIONS VACANT (contd.)

PROJECTIONIST required for Savoy, South Molton; west country market town cinema, G.K.20 equipment; Sunday opening.—Apply Manager, 23, Fore Street, Tiverton, Devon.

MANAGER for modern family cinema in Midlands. Initial salary £20 weekly, plus commission. Progressive appointment for keen, efficient man with personality. Applications, in strict confidence, to Z, Box 746, Kinematograph Weekly.

JERSEY.—Fully-experienced maintenance engineer/chief projectionist. Grade "A" hall. Good wages and conditions. Working knowledge live show an advantage. Details of experience, etc., whether married or single, with recent photograph (which is essential) to Manager, Forum Cinema, St. Helier, Jersey, C.I.

for
ALL TYPES OF TIP-UP CHAIRS CARPETS, CURTAINS & RENOVATIONS
Contact the actual Manufacturers –
H. LAZARUS & SON Ltd.
49-51 CURTAIN ROAD
LONDON, E.C.2

Displays
of exceptional finish & distinction

COLTMAN'S
FOR
FRAMES
STILL and POSTER
BACKGROUNDS
CASES & CABINETS
CATEGORY BOARDS
SEAT INDICATORS
INTERCHANGEABLE
LETTER BOARDS
Outright Sale or fully maintained and serviced at low inclusive weekly charge
COLTMAN'S
FAIRFIELD WORKS
HOUNSLOW 3265-6

A few shillings spent on a
CLASSIFIED ADVERTISEMENT
in the ***Kine.*** will pay handsome dividends.
★
Send your "Smalls" today!

Buying now the following projectors: 21, 20, 19, 18, GK. 40, Westar, Ross, GK. With or without ancillary equipment. Also modern are lamps. Magnarcs, Universals. This week's special requirements. RCA type 9031 or 1041 soundheads. Immediate cash available for any of the above.

R. SANKEY, REGAL, ATHERSTONE, WARWICKS
Tel.: Atherstone 2220/3210/3202

VALUERS to the MOTION PICTURE INDUSTRY

GODDARD & SMITH

22 KING STREET
ST. JAMES'S
LONDON, S.W.1
WHI. 2721 (20 lines)